

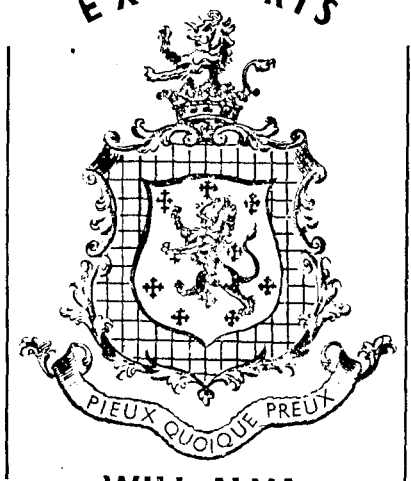
Julian J. Proskauer George Johnson Max Holden
 Bert Douglas Alfano Jr. Frank
 Edw. Stuart W. A. Drubben
 Stewart Judah John Northern Williams

SH-H-H--! IT'S A SECRET

E. Peniston Pearson E. C. James
 G. E. Baskin J. Servais
 L. G. Baskin M. M. M. M. M. M.
 J. M. M. M. M. M. M. M. M. M.
 B. M. M. M. M. M. M. M. M. M.
 R. M. M. M. M. M. M. M. M. M.
 S. M. M. M. M. M. M. M. M. M.
 T. M. M. M. M. M. M. M. M. M.
 U. M. M. M. M. M. M. M. M. M.
 V. M. M. M. M. M. M. M. M. M.
 W. M. M. M. M. M. M. M. M. M.
 X. M. M. M. M. M. M. M. M. M.
 Y. M. M. M. M. M. M. M. M. M.
 Z. M. M. M. M. M. M. M. M. M.

ANNEMANN
 L. Gilbert T. J. O'Sullivan
 R. M. M. M. M. M. M. M. M. M.
 S. M. M. M. M. M. M. M. M. M.
 T. M. M. M. M. M. M. M. M. M.
 U. M. M. M. M. M. M. M. M. M.
 V. M. M. M. M. M. M. M. M. M.
 W. M. M. M. M. M. M. M. M. M.
 X. M. M. M. M. M. M. M. M. M.
 Y. M. M. M. M. M. M. M. M. M.
 Z. M. M. M. M. M. M. M. M. M.

EX LIBRIS



WILL ALMA
M.I.M.C. (LONDON)



SH-H-H - - ! **IT'S A
SECRET**

By
ANNEMANN.

ENGLISH EDITION.

COPYRIGHT.
"DEMON SERIES"

Messrs. L. Davenport & Co, have purchased the English publishing rights from Mr. Annemann, of New York. U.S.A.

WILL ANDRAE
276 COLLINS STREET
MELBOURNE, C.1.

Published in England by
L. DAVENPORT & Co.,
(Incorporating Maskelyne's Mysteries)
LONDON.

CONTENTS

In order of appearance after the INTRODUCTION.

Call Me Up Sometime.
The Borrowed Deck Tragedy.
Help Wanted in the Dark.
A Thought is Fathomed.
Your Nose Knows.
A Rule of the Thumb.
A Handkerchief is Selected.
A Card is Found Once More.
Odd or Even, Which?
The Alternate Detection.
A New Kink.
Annemann's Eight-in-a-Row Location.
Red or Black?
The Challenge of the Year.
The Mind in Retrospect.
The Five Thought Effect.
The Guessing Contest.
The Two Person Location.
A Couple of Cards Get Together.
The New Deal Card Code.
The Perfect Club Slate Routine.
Fair and Square.
Dual Sympathy.
Another Sympathetic Mystery.
Triplets By Chance.
The Last of the Think Stop Tricks.
Your Card!
The Tune Detective.
The Mindreader's Dream.
Music in the Air
A Quaint Happening.
The Prophecy of Occurrence.
The 203rd Force.
Nickles on the Brain.
Dispair of the Devil.
The Lady and the Gentleman.
The Bell Mystery.
Three Cards—Three Numbers.
The \$1,000 Test Card Location.
Dead Men Tell No Tales!

INTRODUCTION AS USUAL.

I don't suppose I could write anything without appending an introduction, and I always pound it out with great glee when I have finished whatever I am putting together.

As far as I am concerned my introductions serve as apologies for everything regarding my writings except the actual tricks themselves. I like to think of myself as the moodiest writer in Magic, because whether it be lack of ability or not, I can't put words on paper like a normal person.

Starting with a complete list of contents I always start by writing the easiest or shortest first and then skip to the very end and write about half of that before glancing off on to something else that happens to strike my fancy. Of course, I finally pick up loose ends and am able to call it a day, but my completed efforts seldom have rhyme, rhythm or reason.

As usual, I haven't written for the amateur or beginner so much as the semi-professional and professional who actually "do things" for audiences instead of playing it solely as a hobby. This introduction wouldn't be complete if I didn't say something about the effect being the thing so just consider it said.

I want to thank John Mulholland for the trouble he has taken at times to show me previous mistakes and errors in putting my thoughts in concrete form. I couldn't have had better advice, and I couldn't have done worse if he had never spoken to me, because no matter how much I appreciate what I have been told, it seems as though I can't change my habits nor my errors. I have gone merrily on writing sometimes in the third person and following it immediately with something in the first, but withal I feel pretty sure that I have made myself clear as to the important points of the problem in hand.

Special attention is hereby called to "Call Me Up Sometime." Back in the third volume of *The Sphinx* can be found the first writing of the telephone trick. I don't mean a method either; I mean the effect. John Northern Hilliard who created the effect of using a telephone to have a card named told me three days ago that my revised idea on this test is the first he has ever heard that really revamps the effect and yet keeps the salient features. It will now fool those who know the original. It was a nice compliment.

I think I have covered about everything necessary to my peace of mind. I like to do these things so well that someday I'm going to write a twenty page introduction and follow it with one trick! Trouble is, however, that after that harangue the trick will HAVE to be good.

THEO. ANNEMANN.

CALL ME UP SOMETIME.

I have been told by people who should have a faint idea of what it is all about that in the following routine I have turned the old telephone card stunt right around and eliminated the one bad feature, that of the "stall" while the telephoning is being done. Also to later day audiences, the "name code" principle is fairly well known. Put that together with a natural reluctance of many people at homes and private parties to call a stranger and ask them questions and you have several disqualifying points. I'll describe this exactly the way it was presented by myself the first time I did it on a regular engagement at a home in New York.

I was scheduled to arrive at 9.45 p.m. shortly before dinner was over so that I could start immediately afterwards. That left me wandering around the drawing room for about 15 or 20 minutes. I saw the 'phone in an alcove just outside the door and figured I might as well break the stunt in then as ever.

I called Mrs. Anneman at the hotel, gave her the number of that 'phone and the name of the hostess. She already knew the card as I was carrying a single force deck for that stunt. I told her to call back at 10.20, knowing I would be working by then.

After my first two effects, **THE SECOND OF WHICH HAD USED AN ORDINARY DECK MINUS THE CARD IN THE FORCE DECK**, I stepped over to a gentleman on the side, and spread the force deck out in front of him on the floor. Walking away I had him pick up any card he cared to and put it in his pocket without looking at it. I scooped up the cards, said that I would come back to him in a few minutes, dropped the deck in my pocket and went on with the programme which kept away from card effects for the time being.

Suddenly, in the middle of a number, the maid came in and spoke to Mrs. M., who told me that someone wanted me on the 'phone. I said, "I'm sure it has something to do with us all, Mrs. M., and I wonder if you wouldn't talk to the party and take any message."

Mrs. M. left the room, and right here I carelessly took the ordinary deck out and dropped it in view on the table. I proceeded with the effect I had been on as though nothing had happened until Mrs. M. returned. She came in and without saying anything to me said, "That was Mr. Annemans' wife and she said that it was very important. She wanted me to be sure and tell Mr. Annemann that the deck of cards he is using is short one card, the Ace of Hearts, and she wanted him to know so nothing might go wrong."

Immediately I turned toward the gentleman and said "That's right you took one card out a little while ago. Will you see what it is?" CLIMAX!! Then they looked over the deck. What could they find? NOTHING!!

THE BORROWED DECK TRAGEDY.

This should never be done with the performer's own cards. With a borrowed deck however the effect is very startling to the owner because it appears absolutely impossible.

It is necessary to carry two cards with you all of the time so as to be ready wherever you may be. It doesn't matter what the cards are as long as one is a regular size card and the other is a bridge size. The trick depends upon the adding of one strange card to a borrowed deck regardless of the back design, and its presence there is never realised by the audience or owner because the back is never seen.

Put this strange card face up second from the bottom of the deck. Take from the deck the regular card to match this one that has been added. Place this on top. We shall say that you have added an odd Ace of Clubs face up second from bottom. Locate the regular Ace of Clubs and place on top. Have two regular letter envelopes at hand. Seal one and tear it into seven or eight pieces, placing same in your left trouser pocket.

Have a card selected from the deck and you force the top card, the Ace of Clubs. I suggest using the slip force from top to the cut as the best method without chance of flashing the face up card near bottom. Fan the deck for the return of

the card near the centre, and make a pass bringing it to top again. This action also brings the face up card to centre.

Now ask for the name of the card. Spread the deck face down upon the table and lo and behold, the chosen card is found face up in the centre! So much for that. You have really done a fair and surprising trick with little or no action.

As soon as the gasp of amazement has subsided, you mention that you have a better one. Take the unprepared envelope from your pocket. Say, "We'll use this card because it seems to have great ability." Pick up the face up Ace of Clubs and without turning it over slide it into the envelope. Hand envelope to a party to seal. As he takes it, scoop together the deck and with any favourite method reverse the top card to centre of the deck. Everyone will have their own way of doing this, but do it in an offhand manner as you apparently pick up and shuffle the pack.

Take the sealed envelope, at the same time handing the spectator the deck to hold. Mention that you have always been of a destroying nature, and openly tear the sealed envelope (and card inside) into bits. This is a surprise action and you now hold the pieces in the left hand and deliberately pocket them as the right hand reaches out for the deck once more. The left hand merely exchanges the pieces and as right hand receives deck, hand comes from pocket still holding pieces (apparently) and the right hand spreads the deck on table as before and the **CHOSEN CARD HAS RETURNED TO DECK AGAIN FACE UP.**

Everything may be examined as the envelope can be dropped on table. Try it and watch the host's face.

HELP WANTED IN THE DARK.

Buy yourself thirteen newspapers of the same issue that contains at least one page of classified ads. Put one aside for the performance. Select a section of ads. where they are fairly uniform in size. From the remaining twelve copies cut out one particular ad. and seal these in twelve drug size envelopes. Put this stack into your left coat pocket. Now run through these same 12 papers and cut out one more ad. from

somewhere in the same group and seal eleven of these in the same manner. This stack of 11 envelopes are in your right coat pocket. Have 12 unprepared envelopes at hand with a complete copy of the paper. You are now ready to perform a perfect ad. test for drawing rooms.

Produce the newspaper, tear out the page of ads., with scissors cut out a section of 12 ads. in a column and give the scissors and strip of ads. to a spectator. Have him cut them apart and have several others seal the ads. in the envelopes. The moment this is finished, gather up the envelopes and have someone mix them. Now take them back and ask that the lights be turned out. The stack is in your right hand as the lights go out. Immediately the left hand brings out the left coat pocket group and hands them to the nearest sitter as right hand drops pile into right trouser pocket.

Performer keeps talking and has spectator mix them some more and pick out any one. Performer takes back this bunch in left hand, and in the meantime the right hand has taken the bunch of 11 from right coat pocket. Thus the right hand packet is handed a second spectator without a second's delay. The second spectator is told to mix and select one envelope. During this, the performer pockets the left hand packet, takes TEN of the 12 envelopes in right trouser pocket and holds them in left hand. The moment he takes back the bunch from second spectator, he pockets them in right coat pocket and immediately calls for lights. He is found holding the packet of 10 envelopes which are tossed to table and left there.

In the most showmanlike manner befitting the performer, the contents of the two envelopes are revealed and verified. Everything can then be examined as there is nothing wrong to find and no duplicates in the twelve envelopes. This is a version of a similar card effect I put on the market over six years ago and had a lot of success with. This version is a real effect for parlours and drawing rooms and will rival the best of them because of the conditions imposed.

A THOUGHT IS FATHOMED.

One of the first methods I ever put together for the book test is still one of my favourite standbys and remains as practical as ever.

Shuffling a deck, the performer places them on the table with a book or magazine and walks away. He asks spectator to cut off a portion of cards and take the next three cards for himself. He adds these cards together and opens the book at the page of the same number. Then he is to note the highest card of the three that he has and count to that word. The erstwhile thought reader KNOWS THE WORD without any quibbling!

The pretty part of this feat is that there are only 13 possible selections but there is never any doubt about the one arrived at. The deck is stacked using the Si Stebbins' system or any other for that matter but I originally used the Stebbins' method and have ever since.

The deck is false shuffled and then placed on the table for the cutting off of a portion. Three cards are taken together and added. No matter where they take three cards together from the deck **THERE ARE ONLY 13 DIFFERENT TOTALS POSSIBLE, AND THERE IS ONLY ONE HIGH CARD IN ANY GROUP OF THREE.** The moment the party has his three cards, the performer picks up the deck by placing the bottom half on the cut off portion and in laying the deck aside the performer merely glimpses the bottom card.

For instance, should the bottom card be a 7 spot, the performer would know that the page would be 26 and the word counted to would be the 13th. That is because a seven is followed by 10—King—3 which total 26 and the highest card of the group is the King which makes the word 13th.

Following is the correct table for the Si Stebbins' stack:—

Bottom card	page	word	Get a small pad about 3 by 5 inches. Along the top edge write as small as possible the list from Ace to King followed by the word designated by the table. A "4" would be followed by the 13th word on page 30, etc.
Ace	21	10	
Two	24	11	
Three	27	12	
Four	30	13	
Five	20	11	
Six	23	12	
Seven	26	13	

Eight	16	11	When the performer
Nine	19	12	glimpses bottom card he lays
Ten	22	13	deck aside, takes pad from
Jack	12	7	pocket and waits until party
Queen	15	8	has found the word and is
King	18	9	thinking of same. Then the

performer writes the word on the lower half of top sheet, tears this lower half off and hands it to someone. The spectator now names the word he has been thinking of and the second party reads what the performer has written.

YOUR NOSE KNOWS.

I asked my old friend Stuart Robson to give me something for the collection and he told me the damndest thing I've ever heard of. I've tried it about fifteen times now and have missed just once. Let anyone take some small object and hold it in front of themselves. They are to keep it entirely concealed in their two hands but to finally spread their arms at full length apart and think quickly and intently which hand contains the object. **THE PERFORMER ALWAYS TELLS THEM!**

The performer never watches their hands but keeps his eyes on the tip of the spectator's nose. By some freakish impulse the head will waver slightly in the correct direction if they think of where the object is when they separate hands. the tip of the nose is the indicator point to watch. Don't try to figure anything out but instantly call out the hand according to the instantaneous impression that you receive. It is working swell for me so try it. I advise handing them some small charm or object of your own and say that you can always sense where it is.

A RULE OF THE THUMB.

This book or magazine test between the performer and assistant is practically impromptu at any place. It brings into use the thumb tip writing pencil so popular now but in a new manner. Borrowing a magazine the performer has spectator open it anywhere and put his finger on any word in the first two or three lines. The book is closed and someone else takes it to the medium who is at a distance with back turned. She, naturally, opens the book and reveals the word.

The thumb tip writer, supplied by all magical dealers, is used by the performer who notes the number of page and the number of the word, counting from the first on the page. There is ample time for this if the selection be kept among the first three lines. Magazine is closed and someone selected to take it to medium. It is during this period that performer writes the page number and word location on the back edge of magazine for the medium to read. That is what the thumb tip writer was invented for so that's the use we make of it; writing something unseen by the audience while they are watching.

A HANDKERCHIEF IS SELECTED.

E. Leslie May sent me this and it is useful in many ways for silk tricks. Any number of coloured handkerchiefs are shown and a spectator puts them in an unprepared bag and mixes them well. The performer reaches in and pulls out one which is used for the stunt. The silk is forced by means of an old adjunct, the false finger which performer has in his pocket with a silk inside. He reaches into the bag wearing finger, grasps it through cloth or paper with left hand and draws silk forth.

A CARD IS FOUND ONCE MORE.

Of all the methods for locating a card, I still consider this to be one of the very best. It makes use of the one way back (single enders) design but in a manner that does not require the reversing of the selected card, a stumbling block whenever this principle is used.

The deck is openly and fairly shuffled, overhand by the spectator and dove-tailed by the performer, in order that the backs be all kept lying in one direction. (Personally I consider Bicycle League Backs the perfect cards for any reverse work, the three wing design being visible at a great distance and possible of being caught during high speed dealing under poor light.)

After mixing, the deck is cut approximately in half and the two piles are placed face down side by side on the table while performer turns his back.

The spectator is instructed to remove ANY card from EITHER packet, note it, and place it ANYWHERE in the other pile. The performer NEVER KNOWS which pile the card has been selected nor into which pile it is subsequently placed.

Turning around the performer dovetails the two packets together and adds a fair overhand shuffle for good measure. Yet the deck may be dealt out and the chosen card stopped at!

The secret lies in the fact that when the two piles are placed side by side, one points one way and other in the opposite direction. Any card may be transferred from one to the other. The performer now dovetails the two piles together but DOES SO BY PICKING THEM UP WITH THE FINGERS OF EACH HAND AT THE OUTER ENDS OF THE PACKETS AND THE THUMBS AT THE INNER ENDS. THE PACKETS ARE NOW RIFFLED TOGETHER AT THE THUMB ENDS. IF YOU TRY THIS WITH CARDS IN HAND YOU WILL SEE THAT THE PACK IS NOW ALL POINTING ONE WAY AGAIN!

Only one card was changed from one packet to the other AND NOW THIS CARD IS THE ONLY ONE REVERSED IN THE PACK!

It only remains for the performer to deal the cards into a face up pile. The spectator is to watch for his card and think "stop" when he sees it. The performer watches the backs and when the one reversed card shows up he knows it and can stop with any display of emotion deemed necessary. The card has been found under practically impossible conditions.

ODD OR EVEN, WHICH?

This effect requires a little preparation with a one way deck but it leads directly into the next experiment, "The Alternate Detection," after which **THE ENTIRE DECK IS POINTED ONE WAY AGAIN** for further use.

Only 52 cards may be used, an even number being necessary. Go through the deck and set them alternately pointing up and down according to the back design. The deck may now be cut with impunity and false shuffled if desired.

Stating that long years of practice has enabled him to discern the slightest variance in the weight of cards, the performer has a spectator cut off a packet from the deck, and immediately tells whether the cut off packet contains an **ODD** or **EVEN** number of cards. The statement always proves correct. This is repeated and finally spectator cuts deck into three piles on the table. Immediately the performer points at each pile, says either "Odd" or "Even" and all three packets check.

The alternate pointing of the cards does the trick. The performer merely notes the direction top card of pack is pointing. A packet is cut off by spectator and performer just glances at the top card of remaining half. If the back is pointing in the same direction, the number cut off is **EVEN**. If it is pointed in the opposite direction, the number cut off is **ODD**. So much for that. In counting, the cards are run through without changing their positions and then replaced on deck which is cut before repeating. Do this part of the effect twice.

Now lay the deck on the table. Ask spectator to cut off a bunch, and then from this cut off packet to cut another few cards, the three piles lying side by side. Touching each packet you state whether it is ODD or EVEN. Then you count them a card at a time to prove all you have said.

For example we shall say that starting from left to right the piles are lying—bottom of deck, middle portion, top of deck—and call them one, two and three.

By comparing the first and third you know the first; by comparing the first and second you know the second; by comparing the second and third you know the third. In all cases, if the points agree, the packet is Even, and if they disagree the packet is ODD.

In counting these packets start with the left packet and count the cards on to the table in a pile one at a time, completely reversing the packet. Then count the second packet in the same manner right on to the first pile counted. Likewise with the last pile and the deck is altogether and all cards are still alternating up and down. This ODD and EVEN effect is a real mystery and you are now ready to proceed with the next trick which leaves the deck pointing all one way.

THE ALTERNATE DETECTION.

This logically follows the ODD OR EVEN test as the cards are alternately placed according to back design.

Cut the pack once or twice, and holding it face down on your left hand turn your head away. Ask a spectator to cut the deck again so that you cannot possibly know the location of any card. Tell him to take the top card off and look at it. When he does this, ask a second party to take the next card and remember it. Have the first spectator return his card on top followed by that held by second party, and this person then cuts the deck and squares it. You really have no idea of what the cards are or where they are but this manœuvre merely reverses the positions of the two cards in the pack which, you will remember, was alternately stacked.

Without turning your head, ask a third person to take deck from your hand and deal it into two piles side by side, a

card at a time to each. He is to deal the cards into face up piles and the first two spectators are asked to watch and remember into which pile their respective cards fall.

To the closest watcher, and most critical magician, you have done nothing at all and there is no way possible for you to know the two cards or where they may be.

Now—the odd fact is that when the two piles are dealt out, each pile consists of cards all pointing in one direction. Each pile however, has just ONE card reversed in it, and these two reversed cards are the selected cards! This all works automatically due to the alternate stack and the reversing of the positions of the two cards when noted.

When the first man hands you his half of the pack containing his card, you overhand shuffle it well and then deal through. Needless to say you stop at his chosen card. Then the same action is repeated with the remaining packet.

As each card is found in its respective packet it is righted, and afterwards the two piles are placed together with the backs in one direction, and the deck is ready for further use. Both the ODD OR EVEN effect and this second number make good “openers” for reverse back effects.

A NEW KINK FOR THE REVERSING OF ONE CARD.

This is a most natural way of having a single card reversed in a pack. Party †1 draws a card from a one way deck that performer is holding and immediately the performer hands the deck to party †2 and requests party †1 to return his card to the pack. Party †2 is then asked to overhand shuffle the cards.

As you hand deck to party †2 merely remark that many people think sleight of hand is used and that you will not even hold the deck for the return of the card. The action however has reversed the deck instead of the card ! Try it.

ANNEMANN'S EIGHT-IN-A-ROW LOCATION.

Although dependent upon the reverse back pattern, this number can be done impromptu even though the cards be disarranged. The performer should familiarize himself with the reverse points on the various popular brands of cards so as to be prepared.

A party is asked to shuffle the cards well, deal eight of them into a face down row and discard the deck. Although it isn't anything to be especially proud of, I noticed or rather realized that cards can be turned over in only two ways; either sidewise or endwise which means a lot when working with reverse back designs.

Notice the eight cards dealt on the table. Some of the backs will be pointed one way and some the other. Once in a blue moon they may all be the same way.

You remark how impossible it would be for you to know the eight cards being used, and as you talk, carelessly turn the cards face up at random. What you really do is turn over all the cards pointing one way using the end for end turnover, and the remaining cards which point in the opposite direction are turned by using the sidewise turnover. **ALL OF THE CARDS ARE NOW LYING FACE UP BUT THE BACKS ARE POINTING IN ONE DIRECTION.**

Ask the spectator to look the cards over, and after deciding upon one of them to turn it face down. You are watching him carelessly but you note whether he turns it end for end or sidewise. You then openly and deliberately turn the remaining seven cards face down but **DO SO USING THE OPPOSITE METHOD FOR TURNING THEM OVER.** If he turns the card he has chosen endwise, you turn the rest sidewise and vice versa. The cards are now all face down but his card is the only one reversed in the row.

Ask the spectator to slide them together, turn his back and mix them. Then he is to deal them again in a row with their faces down. You let your right forefinger drift back and forth across the cards and suddenly turn one face up. **IT IS THE CARD !**

This is really a very cute stunt and a knockout when done with a borrowed deck having a reverse design. When you can borrow a deck, brazenly state that all cards can be read from the back and then apparently prove it. This invariably starts an argument, especially among card players, and the discussions will be beautifully heated. When using your own deck, merely present it as coincidence or penetrative vision.

RED OR BLACK ?

This has been a pet of mine for a long while and one in which subtle misdirection plays a great part.

With a deck arranged in one direction according to the back design, have a spectator overhand shuffle them well, turn them face up and deal the cards into two face up piles, one containing the red cards and the other all blacks.

You state that this will be visible proof of sympathy between the colours. The two piles are on the table face up and side by side. Pick them up and openly dovetail shuffle them together in exactly the same manner as the two piles were mixed in "A CARD IS FOUND ONCE MORE." However, in this trick, because of the fact that both piles were pointed the same way when picked up, all red cards in the deck are pointing one way while all black cards are pointing in the opposite direction. The pack is dovetailed several times and then overhand shuffled. The spectator then cuts the pack into two face down piles, one of which he gives you and the other of which he keeps himself.

At this time you do not know which way the blacks point nor which way the reds point. You explain that you are going to turn up a card from your packet and that each time you do so it will tell you the colour of the corresponding card in his stack. You illustrate by dealing a card face up on table and then naming a colour, whereupon he deals his top card face up on yours. As you had noted which way his top card was pointing you now see whether you were right or wrong. Remember, this first time it is a guess. You have fifty per cent. in your favour. But whether you are right or wrong, you now have your bearings.

You continue dealing your cards face up and from them apparently naming the colour of his next card successfully. Pay no attention to either the faces or backs of your cards except for showmanship, but merely note his cards and you know all.

Continue for not more than nine or ten cards. The mis-direction of using your packet will throw magicians right off into some idea of arrangements and systems, despite the fact that the cards were genuinely shuffled throughout.

THE CHALLENGE OF THE YEAR.

This is one trick that I always get a kick out of presenting because it is the one stunt that cannot be caught in any possible manner. It can only be figured out by thought.

Use Bicycle League Back cards for the wing reverse in the middle because this reverse can be seen **AT A DISTANCE OF FROM FIFTEEN TO TWENTY FEET WITH EASE.** Try it. You can catch a reversed card at a distance easier than you can with the cards in hand. That may sound strange but it is only possible with these cards.

Have the deck arranged in one direction and put it in the case. Ask for two spectators to assist. We shall call them †1 and †2. Take deck from case and give it an overhand shuffle. Hand it to †1 and walk away. †1 overhand shuffles the pack as you direct him. He fans the deck face down and †2 draws out any one card. Immediately you tell †1 to turn his back to †2, then to put the cards behind his back and allow †2 to push his card back into the deck at any spot. †2 is then to take the pack from †1 and also give it an overhand shuffle.

Now †1 takes the deck hand back and holds it with the faces down as for dealing. He is to face the performer who is standing about twenty feet away. †1 is now to take the cards from the top of the deck one at a time and hold it up and look at it for a second. Then he is to lay it down and repeat with the next. This is continued until he reaches the selected card when instantly the performer speaks up announcing that the spectator at that moment is looking at none other than his own chosen card!

Of course, the method is clear to the reader by now. The behind the back action of †1 and the drawing out and returning process of †2 naturally reverses the card in the deck. The action of putting a deck behind the back and fanning again for the return of the card will reverse the deck and that is the first step. The second step is for the performer to merely watch the backs of the cards until the right one turns up.

Naturally the spectator is told not to stop or hesitate when he reaches his card but is to proceed just as though it is another card. The performer states that only through long years of card playing is he able to detect the slightest change in expression on anyone's face and it is through this clue that he knows when the spectator is looking at the correct card.

THE MIND IN RETROSPECT.

The performer shuffles the pack, removes a fan of 5 cards and asks a party to merely think of any one he pleases. Pushing the cards face down into various parts of the deck, it is handed spectator to thoroughly shuffle in any manner. Taking the cards back, the performer says that he has practically read the spectator's mind and knows the value and colour of the card but isn't sure of the suit. He would like spectator to see the card once more and so be able to visualize it better.

He holds up a few cards in a fan and asks spectator to merely say "yes" or "no" in regards to whether he sees his card or not. This is repeated until the spectator has seen his card again, whereupon performer squares up the deck, announces that he is now certain of the suit, and running through produces a card which turns out to be the thought of card.

The fact that the spectator thoroughly shuffles the cards after the return of the five does away with any possible arrangement. The secret lies in the fact that just beforehand the performer has put a slight pencil dot on the upper left and lower right corners of the top five cards of the deck which are mixed as to suits and values.

The deck is genuinely dovetail shuffled leaving the top five in place and then these are removed and fanned for the spectator to mentally think of one. The order of these five cards does not matter and they are now inserted into deck at various places face down and then mixed well by the party himself. At this time the spectator knows well enough that these five cards are lost in the deck and that it is impossible for the performer to have any knowledge of which he is thinking.

Taking the shuffled deck the performer patters as suggested above and runs off a number of cards into right hand in the form of a fan and shows them to spectator. In running them off they are silently counted and edge marked cards are watched for. Have about six or seven cards in each fan although the exact number does not matter. These five marked cards are scattered through the deck and rarely will two be together. When a marked card shows up in the fan, the performer notes the number it lies at in the fan, as all previously shown fans are squared and dropped face down on table after showing.

When the spectator sees their card, performer immediately knows its location from top of fan and these are dropped on to the pile on table which is picked up and placed on remainder of deck. Deck is then false shuffled, turned face up and the card removed from its position from top of deck.

In removing the various fans, should a marked card be second or third and then another show up sixth, stop after the fifth so only one will be in the fan. However should two be in the same fan at any time just remember the location of each. Now when you turn deck face up and look at these two cards, ask just one question making it an apparent statement and you have the card.

I've fooled a number of good card men with this idea as the actual mixing of the five cards is the puzzling part. I think it one of the fairest methods for finding a thought of card possible.

THE FIVE CARD THOUGHT EFFECT.

This is a take-off on the well known Princess Card Trick but from the front it appears very fair and open. The only preparation is very simple. Take any four cards from a deck and place them face out under your belt in the back.

Have spectator shuffle the cards and deal five on your hand. Fan these out and in doing so remember them from the back to the face. Just repeat the five values and disregard suits. If there are two of the same value you notice which is first but don't try to memorize each card completely.

Ask spectator to look at the cards and **THINK OF ONE.** When he has done so, close the fan and place them behind your back with left hand. Behind your back, the packet of five is merely transferred to the right hand and the left hand then removes the bunch of four from under belt. The left hand comes from behind back with the group of four fanned out and face down and at the same time the right hand brings out the group of five squared together as one card. The performer also is saying, "I'm taking one card from the five and will put it here for a moment." The right hand group of five

as one card are put into trouser pocket and then the group in left hand are fairly counted to show only four cards left. This is a most important and subtly convincing part of the effect.

Now ask the spectator to name the card thought of. At the same time the right hand goes into pocket, silently counts several of the cards and keeps first, second and third fingers between them. The moment spectator names the card it is slowly drawn out and shown. Whichever of the five they name—that's the one they get! I know the above sounds easy, but try it a few times to get the ease in handling. I have fooled magicians with it because there are angles to it that have never been used before.

THE GUESSING CONTEST.

This is another one of those "different" effects that leave an impression that is remembered. Explain that many people think it easy to find selected or thought of cards, so you are going to show just how difficult it really is.

Both the spectator and the performer take a piece of paper and write the name of some one card in the deck, the spectator pocketing his writing and the performer placing his folded slip on the table in view.

The spectator now takes the deck and is given an attempt to find the performer's thought of card. He is allowed TEN chances and is told to hold the cards either face down or face up. He is to pick out cards by chance or choice until he has removed ten, and each time the performer says, "No."

After the spectator has failed to find the performer's card, the performer takes the deck and now asks the spectator to think very hard of his card. Fanning through the deck, the performer takes one chance, removes a card, **AND IT IS THE CORRECT CARD THE FIRST TIME!**

I've mentioned this effect to a number of professionals and they have all agreed that having the spectator first try

to find the performer's card builds the entire stunt to a grand climax when the performer finds that of the spectator.

There are only two points of trickery and the rest is effect and showmanship. One is the method of knowing what the spectator has written and the other is the method of preventing the spectator from accidentally finding the performer's card.

I have used my card case impression method for the former of the two. After announcing the effect, the performer asks spectator to write the name of a card. Spectator is handed a slip of paper backed up by the pack of cards in the impression case. At the same time performer also writes a slip, and **WRITES THE NAME OF A CARD THAT IS NOT IN THE DECK BUT IN HIS RIGHT TROUSER POCKET!**

The spectator pockets his slip. Performer takes the cards and removes them from case, at the same time getting a flash of the impression. The performer now knows the spectator's card for future use. The deck is handed spectator who does his selecting of ten cards **BUT OF COURSE THE SPECTATOR CAN'T GET IT.** The moment this is over, the performer gathers up the cards while someone reads his written slip from table. In picking up the cards, the card from pocket is palmed into them is case anyone looks for it.

Performer now announces that all realize by now how difficult it is to find a thought of card, even by chance. Now the performer will try to fathom the thoughts of the spectator. He runs through the deck, picks out the proper card and holds it up with the back out. The spectator is asked to name his card **AND THE PERFORMER TURNS THE CARD AROUND! Climax!**

If the reader has visualized this effect they will see how effective it really is. It has never been done before and I have had people tell me afterwards that they never had known before how really difficult it must be to do such a feat.

THE TWO PERSON LOCATION.

Try this out sometime at a party or drawing room audience and just see how impossible it looks. Shuffling the deck you have two people freely select cards. Hand the deck directly to one and ask them to just push their card back into the pack at any spot. They are then to hand the deck to the second party who does likewise. He then puts the cards into the case and they are taken from room and given to the performer's assistant who is waiting. The assistant enters a moment later holding the selected cards, one in each hand!

Nothing but the cards are needed. They are stacked in any preferable system known to both performer and assistant. The shuffle is false of course, and two people select cards freely. When the first card is removed, the performer merely cuts the deck at this spot. Then the second card is selected and this time the performer slips the card just above the one removed to the bottom of deck. Therefore the two bottom cards of the pack are the cards that originally were just above the two selected cards.

The deck is now handed the spectators who push their cards back into the deck at any spot and then place deck in the case. Naturally the deck is left as is and when the assistant in the other room receives it he at once notes the two bottom cards. In each case he counts one ahead in the system and then finds the card wherever it may be in the deck.

A COUPLE OF CARDS GET TOGETHER.

This doesn't work all the time but it will succeed 80% of the trials and will fool a magician because of the cleanness of working.

Follow this routine—the spectator shuffles the cards, the performer merely fans them and a card is drawn by the first party. It is noted and returned. Without a move the deck is handed him to shuffle. Taking it back the performer fans it for another party to draw a card. It is returned and again a spectator shuffles. The performer takes deck and stating that

when two selected cards are in the deck at the same time they always get together and talk things over. Fanning through the face up pack, the two selected cards are found side by side !!

This depends entirely upon one key card which is any card with a small dot near the edge of the upper left and lower right corners. By fanning the deck with faces down, it can be instantly seen wherever it may be. The deck is shuffled. The performer fans for the first selection at the same time noting where the key card is. If near one end, cut it nearer centre. Fan through deck, break just below the key and have the selected card replaced at this point. Square deck nicely and hand out for shuffle. After one shuffle take back and fan for the second selection. At the same time look again for the key. Have this second selection replaced just below the key card as was the first. Again hand the deck out for shuffling. after squaring.

Now make the explanation and have the two cards named. Turn the deck face up and fan slowly through. Eight times out of ten the two cards will be together. I've used it a lot and have found the effect to be worth the small amount of risk. In using overhand shufflers you will very seldom fail as the cards just won't be separated. The three time shuffle and the absolute ease in handling the cards is what makes it an astonishing feat.

THE NEW DEAL CARD CODE.

This is really a short cut in silent card codes yet it makes use of a principle used in an old favourite of card tricks.

The medium or recipient stands facing the spectator by whose side the performer is standing. The performer fans out any deck of cards and has the spectator put his finger on any one. Almost immediately and without a word being said, the medium names the card.

The principle is the fact that the combination of four numbers, 1-2-4-8 will make up the value of any card desired. The necessary signals are sent by a glance of the performer.

As you look at the medium, if you look above her head

it means Hearts—if you look to the left of her head it is Clubs to the right it is Spades—and downward towards feet it is Diamonds. Looking at the wide fan of cards, the left end is 1—the centre is 2—and the right end is 4—and looking up at spectator is 8. That's all.

The value is always sent first which leaves you looking towards the medium after sending the suit. The starting point after the spectator puts his finger on a card is to glance directly at the eyes of the medium and then go into the signals.

Supposing the Five of Hearts was pointed to. The performer glances directly at medium, then at the left end of the fan, then the right end, and then up to a spot above the medium's head and stays there until medium names the card. This can be done practically instantly and without moving the head but very little. The eyes can be followed at a distance of fifteen and twenty feet with no chance of failure and it is really over with before the spectator realizes it has started because the natural tendency of anyone after pointing to a card is to look up and wait for the medium to do something about it. **WHICH IS EXACTLY WHAT YOU DO IN SIGNALLING WHAT HAS BEEN CHOSEN!**

THE PERFECT CLUB SLATE ROUTINE.

This routine is one that I used as a feature for a long time. It is good anywhere but especially fine for clubs. I can't claim a thing about it except for the routine as the slate method was doped by Al Baker many years ago and the envelope idea has come from somewhere in the dark past also.

The performer has two slates, a small drug envelope and a blank card to fit same. The envelope is faked by cutting a window in the face side. A flap for the two slates is at hand and on one side of the flap are written two or three rows of mixed letters covering the whole side. This flap with writing side downward is on the edge of a table back where performer is standing. The two slates are otherwise unprepared and lying on top of the flap. Now that you have seen what is necessary read the effect.

The performer picks a prominent spectator and has him think of some close friend or relative who has passed into the

great beyond. The party is asked to write the name on the card so as to prevent them from changing their mind during the test. The performer steps to the spectators with envelope (flap side up) and has the spectator insert his card with the writing side down. The performer seals the envelope with flap always toward party and then openly writes the spectator's initial very heavily across the flap. Walking back to front, the envelope is stood against something and left in full view for the time being.

Picking up the slates which may have been left with some other party to examine and clean the performer covers all four sides with mixed letters in order that that may be sent into the spirit to be used for a return message.

The performer then erases all letters leaving all four sides absolutely clean. The slates are placed together and handed the spectator who is thinking of the dead name. Now the performer walks to table and picks up the envelope. He says, "Now, for the first time, we shall learn the identity of the person who has been thought of." Tearing the envelope open, the card is removed and the name read aloud. The spectator acknowledges it and is asked to stand and open the slates. **THE DEAD NAME IS FOUND WRITTEN ON THE INSIDE, THE CARD IS RETURNED AND OF COURSE THERE IS NOTHING WRONG TO FIND.**

The reader naturally can figure from the effect the handling of the envelope. In placing it on the table the name is read by performer who then uses this knowledge in handling the slates. We shall call them †1 and †2 and advise following this description with slates in hand.

On slate †1 cover the side with mixed letters in any order. Turn slate over and apparently continue but on this side the dead name is actually printed instead. Put the letters down at random which will keep up the same impression as was given during the writing on the first side.

Without showing this side, lay the slate on the table **OVER THE FLAP** with the name side down, at the same time picking up slate †2. Fill both sides of this slate with mixed letters. Holding this slate in the left hand pick up slate †1 with the flap underneath and with a slate in each hand show them freely on both sides. The flap covers the name and both are seen to be completely covered with mixed letters.

Put the left hand slate †2 under the right arm and with pocket handkerchief or suitable cloth clean slate †1 on both

sides. Lay it on the table with the flap side down and clean slate †2. Now pick up slate †1 from the table leaving the flap behind and lay it on slate †2, handing the two together to the spectator who wrote the name. On the inside of slates is now the dead name, although you started with perfectly clean slates and everything you have done has been perfectly fair, logical and aboveboard.

Now open the envelope, read the name aloud, and pocket the torn envelope. The slates are opened and the climax is thus reached.

I want everybody to at least try this out. I know it is good without question. The psychology of having the name sealed and revealed AFTER the slates are cleaned and in the audience. Apparently the performer never knows what the name is until the last and the revealing of the name and the climax with slates come all at once and in the correct sequence to build up the effect.

FAIR AND SQUARE.

This is a cute location of a card that should find favour with a great many who do not like the usual sleights and crimps. With any deck arrange the cards according to suits only. Just rotate the four suits throughout the deck paying no attention at all to values. Thus it might run from the back of deck towards face—Hearts, Clubs, Diamonds, Spades, Hearts, Clubs, Diamonds, Spades, Hearts, Clubs, etc. That's all.

False shuffle deck and cut several times. Now fan and have a card freely drawn. Have it looked at and replaced. The moment it is removed however, the deck which is being fanned from left to right in the regular fashion, is kept running and from the spot where card is removed four more cards are passed by and the selected card replaced at this place. The deck is squared and handed the spectator to cut several times and tap the edges to make sure of losing the card.

The performer now fans through the face up deck and looks for two cards of the same suit together. The selected card is ALWAYS THE ONE OF THESE TWO NEAREST THE FACE OF THE DECK!

DUAL SYMPATHY.

There have been any number of such effects but I have never yet failed to get an awful lot from the following method. It will confound those who know of any method whether it be one of exchanging decks or the mere handling of same after spectator has noted a card.

Two decks are at hand. I generally make use of bridge decks which accounts for the two packs of cards. The spectator is given one, the performer takes the other, and asks the party to follow his actions completely.

The performer cuts his deck several times. He takes off the top card and looks at it, telling spectator who has done likewise to be sure and remember his card also. This card, the performer pushes into the middle of the pack. The spectator follows suit. Now the performer asks spectator to hold his deck against his (performer's) head for a second and think of the card he saw. Then the performer says that he thinks it is well to go ahead and for the spectator to remove the card he looked at from his deck. At the same time the performer will remove the card he looked at. Both cards are removed. The spectator shows his—the performer shows his—**AND OF COURSE BOTH ARE ALIKE!**

I know that the effect sounds good. It even looks better than it sounds. One deck is stacked using any system. This is the deck handed spectator. He cuts several times, looks at the top card and buries it in the pack. Then comes the moment when the spectator's deck is held against performer's forehead for a brief instant which gives the performer a flash of the bottom card. Counting one ahead in the system he knows **THE NAME OF THE SELECTED CARD.**

The rest is build-up and showmanship. The performer looks through his own deck, apparently looking for the card he saw in the original action, but in reality to pick out the duplicate of the one picked by spectator. Thus the trick comes to a successful conclusion and everybody is happy. At least I've always felt that way.

ANOTHER SYMPATHETIC MYSTERY.

In this effect the performer never approaches the spectator yet he is able to pick from his deck the duplicate of the card picked by the party himself. The spectator is only asked to hold the deck face down, cut it at any spot and note the card. He then replaces the cut and squares the deck. While he thinks of the card looked at, the performer runs through his deck and finally takes out one. The spectator now removes his card from his deck and both are found to be the same.

No one knows what the effect is to be until the very finish. Both decks are stacked using any system and therefore each card lays at the same position in both decks. The spectator holds deck on his hand and cuts at any spot. The performer can see this cut and knows approximately not how many cards are in the cut particularly but just about the location of the card. When spectator replaces the cut, the performer starts fanning through his deck at approximately the same spot and therefore must be pretty close to the one selected. Because of the system stacking, the suits rotate, the colours alternate and make the next part easier than it would be with an otherwise mixed pack.

At this time the performer has to do a little free hand pumping in an offhand manner while the spectator is thinking of his card. The performer may say "It's a red card isn't it?" Or "You are thinking of a Heart, aren't you?" If the answer is "Yes," you can take the heart nearest on either side which includes a range of nine cards and it is next to impossible to be that far wrong in judgment as to location. With one query or questioning statement regarding "high or low," "odd or even," "spot or picture" you have the dope and can take out the card. If the answer be "no" regarding your definite statement as to the suit, you may say, "But it's a red card, isn't it?"

There is never much to be said during this part as only one or two leads are necessary and you must remember that the spectator and audience figure that you have no possible idea of what the selected card may be. The subtle principle of duplicate stacking will fool magicians who are always watching for you to take or touch the spectator's deck.

TRIPLETS BY CHANCE.

In my "BOOK WITHOUT A NAME" I described a new locator card that could be instantly made in any deck by breaking the very tip of the upper right and lower left corners. I don't mean to break it off but just to bend back the tip until it cracks. Such a card can be found by riffling the corner of deck upward in the same manner that a short card is located.

Shortly after that I started using a fine opening effect when I wanted to emphasise card tricks and the basic principle is the feat of putting such a locator in a new deck.

The performer has three new and unopened decks. That is important but not absolutely necessary. If not new, the same card, preferably a Queen of Hearts, is made into a locator card as described. Open the first of the new decks. Start shuffling by running about seven cards from the top. Then state that perhaps the spectator should shuffle and in saying this bend the lower left corner up to break. Now let the spectator shuffle. Take deck back, notice at which end the broken edge is, as it can be instantly seen by looking for it, and have it at the front.

Now riffle the deck at this front right corner and have spectator put his finger in and draw out a card. Force this card by riffling to break for his finger. He keeps the card and you lay the deck aside. Take the second deck and step to a second spectator. Open this, run seven cards (or the same number as was done with the first), break the top card as before and hand this deck for mixing. Take back, riffle through and bring the locator to top. Force by holding in left hand, riffling until spectator says stop and then using the slip from top of deck to the cut. Lay deck aside and step to the third spectator with the third deck. The procedure is repeated exactly and this card may be forced in the same way or with a plain fan force as desired.

This manœuvre with the three decks will hold interest right up to the finish which comes when you have the three spectators all name and show their cards at once.

With new decks, the performer does not have to know what card is being forced on each spectator but he does know that they are all alike because the new unopened decks are arranged in exactly the same manner. Therefore when performer runs the same number of cards down in deck, the three

cards must be the same in each case. The fact that new decks can be used, the fact that the performer never need see the face of a card, and the fact that the spectators may shuffle in each instance, all combine to make this an unusual feat that will be remembered above many others.

THE LAST OF THE THINK STOP TRICKS.

I hope that I don't dig up something else along this line before I finish this writing because there are enough inconsistencies about me without making it too apparent in my titles.

Two cards are selected and returned (as usual). The performer shuffles and asks the first spectator to think of a number from one to ten. Holding the deck face down the performer says "Did you think of number "one?" The spectator answers "yes" or "no." If "no" the first card is shown not to be the card. Performer then asks, "Did you think of "two?" If "no" is the answer, this card is shown and layed aside. This action is repeated until spectator says "yes." **WITHOUT A MOVE THE PERFORMER TURNS OVER THE CARD AND IT IS THE SELECTED CARD!** And the very next card is carelessly shown to be a different card with the remark that had the spectator gone one further, the test would have failed! The second person's card is located in the same manner and it is a fact that the performer actually never knows what number the spectator is thinking of until he says, "stop" or "yes" when his number is reached.

The method for this astonishing and inexplicable feat uses a slightly prepared deck together with the now well-known (among card men) two card lift. To do this last mentioned partial sleight, hold a deck face down in left hand. Cover it with your right hand, fingers at front end and thumb at rear. With the thumb at rear right corner lift two cards a trifle and let them drop back on to the left little finger which is at this corner and holds the break. Now the right thumb and forefinger grasps these two cards together at this corner, the forefinger underneath and thumb on top, and deliberately turns the two cards over together on top of the deck, and protruding from the rear end of deck about half an inch. The

right thumb and forefinger release their hold as the cards drop face up and takes a new hold again on the right rear corner of the now face up cards in the same manner as at first and they are turned over again the same way which leaves them face down and squared with the deck. Apparently the top card of the deck has been shown very freely. I can't emphasize too much the necessity for ease when doing this. Don't be afraid of the cards coming apart and therefore act very stiffly about it. Do it twenty or thirty times and the knack will be acquired. The cards will stay together and the illusion is perfect.

The deck is composed of 32 different cards, 10 cards alike, and 10 more cards alike but of contrasting value and suit to the other set of 10 duplicates. Arrange deck by starting with one of the duplicates of the first set, then an indifferent card, duplicate, different card, duplicate, etc. Thus each odd card from the top down is alike, this first set ending with the 19th card. The 20th is indifferent, but the 21st is one of the cards from the second set of duplicates. Starting with this 21st card, each odd card from thereon is alike and this composes the second set. The 19th and 39th cards are short. I advise a corner short (upper right and lower left) because I consider corner shorts the most practical of all.

These two cards are forced by riffling to the break each time and having spectator insert finger and drawing out card. Each card is noted and returned to the same spot. Now you are ready to start with the first person. They are asked to think of a number from one to ten.

As performer asks spectator if they are thinking of "one" he makes the two card lift at rear and holds the break with left little finger. The spectator says "yes" or "no." If "no" the two card turnover is made with the remark that "You didn't think of "one" and you'll notice that this first card isn't yours." The two cards together and face up and apparently the one card are grasped at right inner protruding corner and still face up are dropped into a receptacle or hat on the table or chair to the right of the performer. As the performer asks, "Did you think of number "two," he makes a two card lift and waits for the reply. The action is continued until spectator says "yes." Immediately upon hearing this, the little finger break is released. This time only the top card is lifted from deck (not turned) and the spectator asked to name card. **IT IS TURNED AND SHOWN CORRECT!** Tossing it into hat, the next single card from top is freely

lifted and shown with the remark that one card further would have made the test fail.

Now cut deck bringing the original 21st to the top. This prepares the deck for the second set and the routine is repeated. The fact that different cards are seen before and after the chosen one is what makes this test test bewildering.

YOUR CARD.

(Note:—This effect was sent me a year or so ago by Orville Wayne Meyer, of Eldorado, Nebraska, whom I consider one of the cleverest originators of subtleties I have known in years)

Attention is called to the fact that during the test, the performer never sees the face of any card. This is a big point. Holding the deck behind his back, the performer has the spectator remove one card.

Still holding the deck behind his back, the performer removes two cards and lays them on the table with their faces down. He states that these two will reveal the chosen card, one telling the suit and the other the value. **AND THEY DO!**

Here we make use again of the stacked deck and it may be any system desired. Holding the deck squared on hand behind back the performer asks spectator to cut pack anywhere and take the top card of the lower half. Then when spectator hands back the upper half, the performer merely replaces this **BELOW** the lower half. In short, the deck must be cut at the spot from where card was removed.

Now, because of the stacking, the **FOURTH** card from top of deck will be of the same **SUIT** as the card removed. And, also because of the stack, the **THIRTEENH** card down will be of the same **DENOMINATION**.

It is only necessary then, to bring out the fourth and thirteenth cards, place them on the table, announce that they will reveal the chosen card, turn them over, call out the card thus determined, and have the spectator acknowledge it.

THE TUNE DETECTIVE.

I wish to begin with apologies to Sigmund Spaeth for the above title, but it seemed about the only one to use.

Every person whose sensibilities may be tickled with this effect will work it out differently. I claim the idea as original and am sure there will be no one else who could ever have been in the same mood as I was when I thought of it. The good old card is selected and returned. The performer states that he can only find it through music and asks spectator to name his favourite selection whether it be popular or classical.

NOW THE PERFORMER DEALS THE CARDS AND EITHER HUMS OR WHISTLES THE TUNE OR HAS THE SPECTATOR DO SO. THE CARDS ARE DEALT IN PERFECT TIME AND AT THE END OF THE SECOND BAR THE DEALING IS STOPPED AND THE CARD AT THAT SPOT IS THE CHOSEN ONE!

I know just how funny the above may read and is it funny? Yes! But at the same time it works and will be remembered and referred to long after you have forgotten it. Its a perfect table or bar trick and impromptu with any deck.

The only requisite is that the card be returned to deck so that it is 16th from the top after a shuffle and cut as desired. I suggest running the cards from left to right silently counting them until one is drawn. Then add or subtract a few more as case may be and have it replaced in the 16th position. Now false shuffle deck or give it a genuine riffle shuffle leaving the top sixteen cards in tact.

Have the spectator name his favourite selection. The cards are dealt in PERFECT TIME with the music and not according to the words or anything else. You deal just as though you were beating a bass drum. NO MATTER WHETHER THE SELECTION BE IN THREE-QUARTER TIME OR FOUR-FOUR TIME THE END OF THE SECOND BAR WILL BE ON THE 15th OR 16th CARD! If the 15th has been dealt off, the 16th is turned up, and if the 16th is dealt off, it is turned over when spectator names his card.

Try this out before you laugh and pass on to the next. It is only for people who have a sense of humour, and while I can't very well put Frank Lane in that classification, I think he's one who will get a kick out of using the effect.

THE MINDREADER'S DREAM.

I've had the following worked out for a number of years with the thought that I might put it to good use at some time or other. To my mind it is a perfect method and setting for a stage or platform crystal-gazing act although in this case a crystal is not used.

I have always visioned the setting as a desert scene with a hastily thrown up arab's tent or two; the kind that always looks as though it were going to fall over at any moment. In front is a low couch covered by coloured throws and at the end of this is a box or stand upon which is a glass bowl. The whole make-up of the scene must have a careless thrown-together look to keep it in character and make it really effective.

The performer is, of course, working in a typically Arabesque costume or dress but outside of that has nothing else on his person except a pair of small scissors.

THE AUDIENCE WRITES AND SEALS THEIR OWN QUESTIONS; THEY MAY INITIAL THE ENVELOPES; THEY MAY BRING SEALED MESSAGES FROM HOME IN COLOURED ENVELOPES; IN FACT I DON'T KNOW OF ANY ACT OR METHOD THAT WILL ALLOW OF THE WIDE CONDITIONS POSSIBLE WITH THIS PRINCIPLE. THERE IS NO ONE AHEAD READING; NO CHEMICALS OR DUMMY QUESTIONS ARE USED; ALL QUESTIONS ANSWERED ARE RETURNED TO THE OWNERS.

The principle and secret lies in two things. The glass bowl at the end of the couch is a mirror bowl and the bottom of the back half is open or cut out. When the sealed questions are brought to the stage on a tray either by assistant or performer they are dumped into the bowl. Three or four go into the front and stay there but the rest drop behind and go right through the glass and table.

Under the couch, stretched out and taking it much easier than the performer is the mechanism of the act, your never to be seen or suspected assistant, or accomplice as some may say, and until the questions are dumped into the bowl he has nothing to do. After these are placed in bowl, the performer winds up his talk allowing assistant about one minute. The assistant grabs one of the sealed envelopes (a coloured or prominent looking one if possible that can be recognised from

stage by owner), cuts the very end of it with scissors, reads the question and then writes it in small letters on the edge of the envelope where it has been opened. The question is replaced in envelope and assistant then pushes it up into the back of the glass.

The performer reaches into the bowl and takes the prepared question. Everyone has picked up an envelope and opened it to find that it was already open at one end and in this case no one ever suspects that the envelope performer takes from bowl and holds in plain view while he answers the query is open. The performer may read initials or name if on outside of envelope, or mention any other identifying marks. Then he answers the question. As he finishes with the answer the performer cuts the end off the envelope, removes question and apparently verifies it. It is put back into envelope and returned to the owner. **THE ENVELOPE IS CUT OPEN AT THE END WHICH IS ALREADY OPEN AND THE WRITING ON EDGE IS OF COURSE, CUT AWAY.**

In the meantime the assistant has been at work and has two or three more ready. Questions are answered and returned as long as desired. Those that aren't answered are just left behind.

The more the reader will think about this method the more he will receive ideas as to the possibilities. The special setting isn't necessary as the concealed assistant can be in a large table or other piece of stage furniture. The unseen assistant together with the method of handling the envelopes makes a principle that cannot be beaten by any other method in existence.

MUSIC IN THE AIR.

I have always marvelled at the speed and preciseness with which Mercedes presents his musical thought transmission act. The effect of musical thought transmission on an audience is always good so I have a number of times presented such a feat but in much simpler form than the aforementioned artist.

It is necessary of course to have a pianist, but there is nothing for them to learn, and they need only a few minutes of simple instruction as to their part. Many times when I have been working with other entertainers who had pianists, I have enlisted their aid for this particular effect.

There are two distinct methods of working. For the first have the pianist write out a list of ten popular airs with which he is familiar. Several of the older but standard pieces may be included as desired. Number these from one to ten and follow them with "code" words such as are listed below. This list is given the pianist. Now make a duplicate list of the pieces of music (with no numbers or code words) on one side of a pad of paper about 3 by 5 inches from which the backing has been removed. Write these down while holding pad in hand as though they have been done in haste.

To present, announce that you will try transmitting thoughts from the audience to your pianist in the form of music. Holding pad with writing side against hand, step among the audience, keeping on one side of the room for this part, and have various spectators whisper the name of some favourite and popular air which you immediately write down. The moment you have secured ten such titles, you say that you have enough for a test and pass to the other side of the room at the same time turning the pad over in hand, tearing off the top (?) sheet and dropping pad in pocket. This leaves you with the prepared list.

Now that you have a list of preferred melodies, ask someone to point to any one of the titles. Immediately you code it to the pianist who hears the first word of the sentence looks at his duplicate list and knows just what to play! The moment spectator touches a piece the performer may say, "PLEASE ask my pianist to play your selection" or "KEEP the melody in your mind and listen" or "THINK of the tune

you have chosen," etc., as the case may be and in each case the piano player does his part after a glance at his list.

- 1 Name
- 2 Tell
- 3 Please
- 4 Think
- 5 Keep
- 6 Ask
- 7 Say
- 8 Don't
- 9 Try
- 10 Make

In many cases two and three of the audience will whisper names to you that are already on your faked list. Just remember the spectators for later use. If the piece is not pointed out by someone after the second time, pass back to the party who told it to you and ask him if the selection he has been thinking of has been played. Tell him to merely think of it and then code it to the pianist in the usual manner. This makes a strong test. Remember that in this effect no one knows of the first group what has been given you by any of the others. I advise having only three selections played. Then there can be no check up in any way. Even if everybody from both sides of the room should get together they cannot double check.

The second method makes it a little harder for the pianist who must have a goodly repertoire that he can play on demand. Only enough is really needed for the audience to recognise what is being played. In this case the pianist merely has a list of numbers from one to ten followed by the code words.

The pad used has a sheet of carbon between the second and third sheets, glued at the corners to the underside of the second sheet. The list of songs is written as given and of course a duplicate list is made on the third page. The top sheet is torn off and the pad tossed on to piano. While performer goes among the audience, the pianist removes the carbon page and has a duplicate of the list performer is using! Together with the code words he has everything he needs. With this method you can have each piece acknowledged by selector as played, but of the two I prefer the first method described.

A QUAIN T HAPPENING.

The performer has two decks of cards, each in a separate case. The spectator takes one, genuinely shuffles it and then merely cuts it and looks at the card cut at. The performer removes the second deck from case, asks only the number of spots or value of the noted card and counts off that many cards. **THE CARD AT THAT SPOT PROVES TO BE A DUPLICATE OF THE ONE NOTED BY SPECTATOR IN HIS DECK WHICH PERFORMER HAS NOT SEEN NOR TOUCHED!**

Both decks are arranged. Deck †1 is set by first taking out all of the Hearts and Clubs in any order. Now reassemble deck so that it reads from the back towards face—any 6 cards 13 hearts and clubs in any order, 13 indifferent cards, 13 more hearts and clubs, 7 indifferent cards. Put this deck in case. It is the deck that spectator takes a genuinely riffle shuffles after which he cuts and looks at a card. If this deck is cut near centre and riffled together the entire centre portion of deck of nearly 26 cards will be either hearts or clubs. Thus the spectator will invariably cut and note either a heart or a club which is all that is necessary on that side of the fence.

Deck †2 is set by removing the Hearts and Clubs also and arranging each separate suit from Ace to King from the back to the face. Split the remainder of deck into halves and place them face to face. Now put the thirteen Hearts in order on one side of deck and the thirteen arranged Clubs on the other. Thus you can turn the deck over and over and each side can be mistaken for the top. Be sure you know which is which yourself and place this deck in its case and everything is ready to start.

Show the two decks and have spectators hand you one. If he gives you †2 have him take †1. If he hands you †1 remove it from the case and give to him. Ask him to cut into two halves and riffle together to mix the cards. Then to cut somewhere and look at the card. That's all.

Pick up deck †2 still in case and as you do so say, "You're thinking of a red card, aren't you?" Whether the answer be "yes" or "no" you know how to remove deck †2 from its case so that the proper side is on the upper side. Naturally this side is the top as far as the spectator and others are concerned.

Holding deck in hand for dealing ask spectator to tell

you how many spots are on the card of which he is thinking. For instance he may say "Five." You slowly and cleanly count off cards from top of deck and hold the fifth card in hand. He names the card he looked at in his deck and you turn your card over.

THE PROPHECY OF OCCURENCE.

Use two unprepared slates and a pack of cards. Performer shuffles the cards and asks a spectator his name. On one slate he writes "Mr. ——" and shows this to audience. Then he adds something else and lays slate writing side down without showing. Fanning the deck performer has spectator point with a pencil to any card in the deck. This card is initialed on the back by spectator and placed in full view with back out for the time being. Now performer asks another party his name and repeats the writing procedure as given above for the first one. Then the second person also selects a card in the same manner. The deck is placed aside. The first man's card is picked up, named, and freely shown. Likewise that of the second party's. Lastly the slates are shown and under each name has been written the name of the card that was freely chosen by spectator after the writing.

The slates are unprepared. Two cards of contrasting faces are prepared by coating the backs along the printed border with diachylon (lead plaster) wax. These are on top of deck in known order. On the first slate, after showing the name, the performer writes "will take the ——" and writes the name of the top card of deck. The cards are fanned face down and one pointed to. This card is slipped to the top of deck and the right forefinger presses the card down while having the spectator initial the back. This causes this freely chosen card to adhere perfectly to the top card which name has just been written on first slate. Then this card (apparently just one) is openly taken from deck and stood in view with back out. Now the second slate is handled in the same manner as was the first except that the name of the second card to be forced is written in. Then the second card is chosen, brought to top, initialed, and the stuck together pair are then placed in view also. Now they are shown for the first time. Then for the climax the slates are shown to all. The effect is an excellent one for clubs and because the cards can be handled freely in showing, nothing is ever suspected.

THE 203rd FORCE.

Someone counted them and told me there are actually 205 ways in my book "202 METHODS OF FORCING," but I have given this method the above title to remain half-way consistent as far as titles go.

The book mentioned hadn't been off the press a week when Henry J. Christ, of New York City, ran into me and mentioned that he had a new force. Keeping in character as an alleged author who thinks for the moment he has completely covered a subject, I condescendingly agreed to listen and was at once taken down 202 pegs by a new and unusually good method. With permission I give it here and add my apologies for a moment's scepticism.

This is a perfect force for one or more cards, there being no limit. A double back card to match the deck in use is placed on top of the pack. Under this are placed the cards to be forced FACE UP. For example we will say there are three.

Riffle shuffle the deck leaving the top four cards in place. Place the deck on the spectator's outstretched left hand and ask him to cut the deck anywhere with his right. Explain that you are going to use three cards taken from wherever he cuts the pack. The moment he cuts off the top portion, take it from him, turn it face up and drop the entire packet face up on the cards remaining on his left hand. Say, "We'll mark the cut in this manner. Hold them tightly for a moment until we are ready to see what you have selected." (Patter is suggestion only. Change to fit your trick.)

When ready merely have spectator remove the face up packet and turn over the three cards on top of the face down packet. The three cards are forced, they being the original face up cards on top of pack under the double backer. The ruse is perfect, natural and practically foolproof.

NICKLES ON THE BRAIN.

In one trouser pocket the performer has a small size pocket index such as is used for the " cards from the pockets " but in this case the index is filled with 26 slips of paper folded each way into a size about $1 \times 1\frac{1}{2}$ inches. Each paper bears a different date and reads " You will pick the nickle dated ——." Start with 1908 and continue to and including 1933.

Borrow five or six nickles and lay them in a row with the date side down. Using a duplicate blank piece of paper apparently write, fold, and drop in hat or cup, but really finger palm it out and drop hand into pocket as you direct spectator to push any coin away from the others. You pick up, drop into a coin envelope and glimpse date. Hand to spectator to seal and at same time your hand drops to pocket and gets the correct date from index. Pick up cup dropping slip inside. Have it read. Then have envelope opened and coin date verified. A swell bar stunt.

DESPAIR OF THE DEVIL.

I can't figure out whether the above title of this new book test is aimed at the trick or at myself for having thought of such a method. I sent it to David Abbott about nine years ago and he wrote me a wonderful reply. Mrs. Annemann and myself have used it time and again for the simple reason that it is impromptu and can be done anywhere on an instant's notice.

Any book is borrowed and the medium sits at a distance with her back to audience. Any spectator opens the book at any page and reads to himself the top line of that page. The book is closed and any party in the audience may take the book to the medium. She riffles through the book and then suddenly reads aloud the **SAME LINE THAT SPECTATOR READ TO HIMSELF!**

I said it was simple and it is just that. Just before the test, the performer pulls a hair from his head. It need only be several inches long. This is held between right thumb and

second finger. The performer stands to the left of the party who takes the book and opens same. He watches them as they silently read the top line on either side.

The moment they finish, the performer's right hand comes close to the open book and the free index finger indicates that the book is to be closed, the performer speaking low words to the same effect. However, the thumb and second finger have dropped the hair either overlapping top of book or bottom as the case may be. If spectator was reading from left page, drop hair in centre of book but protruding an inch from the top. If he were reading from right page, let it protrude from bottom.

The rest is now known. The medium merely looks at top and bottom edges of book and finds a hair sticking out. She thus finds the page and of course knows which of the two was read.

This will fool magicians and I've found it practically perfect because it can be done anywhere and at any time.

THE LADY AND THE GENTLEMAN.

This is a combination of two effects invented by Al Baker and in my notebook dated March, 1929. I have found it very effective and clean cut. I include it because both of the original effects are off the market and the principles fairly well known.

Use two pocket indexes filled with folded slips, one for each card in the deck, and the slips read "The gentleman will take the —— (name of card)." Use a deck that is stacked in one of the well-known systems. A hat or cup is at hand and two blank slips of paper to match that used in the indexes.

Select a lady first and after false shuffling and cutting lay the deck on table in front of her. Tell her you will write a prophecy for her on one slip, but really write nothing, fold and apparently drop in cup but finger palm out and pocket. Have the lady cut off a portion of the deck, take the top card of the lower half and keep it. You pick up the deck by placing lower half on top half.

Select a gentleman and hand him the deck, getting a glimpse of the bottom card. By mentally counting one ahead in the stack system you now know the name of the card that the lady has. Write a slip now for the gentleman, but you really write "The lady will take the ——" and here you write the name of the card you know she has. Fold and actually drop this into the cup. Now have the gentleman fan the deck through and think of any card that he sees, remove it and hold. Performer now asks each to name their card and show them around. You have been standing with hands carelessly in trouser pockets at this point and when gentleman names his card you go after the proper slip, withdrawing the hand from pocket not needed. If a slight stall be needed merely explain what has taken place and stress the point that both prophecies were written before cards were selected each time. Now pick up cup with the hand holding the slip from pocket and drop it in with the other. The slips are read aloud, "The lady will get the ——" and "The gentleman will get the ——" and both are correct although both have had absolutely free choices.

THE BELL MYSTERY.

For those who live in fair size cities there is a method for using public 'phones to good advantage. Most stations and important points will have at least four or five booths together and in New York and other key cities it is not uncommon to find as many as fifteen and twenty in a row. When you have such a spot, list all of the numbers in order as the booths run and you have the key to many tests. Suppose we use as an example a handkerchief effect.

Secure as many differently coloured handkerchiefs as you have 'phones listed in your notebook. You arrange these in a list beside the 'phone numbers and your assistant does likewise. Have the time set for the call say within a range of ten minutes. You are on a job and at the time when you know assistant will be at this designated spot perform the test. Explain WHO you are going to have 'phoned BEFORE anything is done. If possible use someone known to those present or the one who actually does the calling. Now have any coloured

handkerchief freely chosen and make this emphatic. Pull out notebook and give the number to be called. The assistant waiting hears one of the battery of 'phones rings and answers the correct one. He knows his colours and therefore knows the colour before he even answers the ring! It is very effective for him to just lift the receiver and say, "Hello; If you're thinking of a colour it is blue. Good-bye."

THREE CARDS — THREE NUMBERS.

I have seen some simple tricks, in fact I have only to look at some of mine, but I've always worked for effect only so I won't apologise for the following. I've used it time and again in clubs and homes and done as I describe it the effect will never fail to gain its share of comment.

Make up a deck of only different cards, merely a three kind force deck. Put an indifferent card on the bottom and the deck into a case. In a duplicate case of opposite colour place an ordinary deck with the top three cards duplicates of the three force cards in other deck, and in the same order from top down. In short, you are to apparently have a set of bridge deck in their cases.

Show the decks and have two people stand, one on each side of the room. Have the one to your left take either of the decks he wishes and you give the other to the other party. Start with whichever one who has the ordinary deck. Take it from the case, false shuffle and have him select a card. Have this party now ask someone else to stand and he also takes a card. This party also selects another from audience who stands and he gets the third card. These three are on the one side of the room and the method of handling absolutely knocks out any chance of collusion. Needless to say, the top three cards have been forced. I don't care what method is used but advise three different ways.

Now discard this deck and cross to other side of room where one person is standing with the force deck. The top card of each set in this force deck is a short card. Take deck and remove same from case. False shuffle and have spectator

name a number up to and including ten. Openly count cards from deck face down and hand him the card at the number named. He now picks another person, and cutting the deck at the short card nearest top of deck you repeat with another number. This second person selects a third and again the deck is cut and another card counted to.

At this time there are three people standing on each side of room, and everyone has a card. Climax. Ask the first person on each side to hold up and name their cards together. **ALIKE!** The second person on each time now do the same. **ALIKE!** And lastly the third pair show and name their cards. **AGAIN ALIKE!** I guarantee this to be a perfect club effect. The method means nothing.

THE \$1,000 TEST CARD LOCATION.

It tickles my vanity when I think of the number of times that I have used this principle to puzzle good card men. I found the idea very lightly mentioned in one of Ellis Stan-yan's magazines back around 1907 and first started using it in the following manner about 1929.

Hand a deck of cards to a person and ask him to mix them well. He may shuffle them in any manner. He is to then square them and make one complete cut. During this procedure the performer has his back turned or stands at a fair distance.

The spectator is asked to look at the top card of the shuffled and cut pack, and then to push this card anywhere into the deck so that it is lost beyond possible recovery. The deck is placed on the performer's outstretched hand, he looks at the deck in a steady manner and **NAMES THE SELECTED CARD!**

Now I can't guarantee this as a 100 per cent. sure effect. When it does fail with me, I immediately repeat it and so far I haven't failed on the second trial.

The deck is stacked. It may be according to Si Stebbins or the "Eight Kings" ditty as preferred. **BUT THE CRUX OF THE EFFECT LIES IN THE SHUFFLE AND CUT.**

Hand over the deck and just say, "Mix them up—give them a shuffle." The moment they start shuffling, continue, "When you have them mixed, square them up on your left hand. Are you ready?" This is a most innocent way of hurrying them up. When they say, "ready," you ask them to cut the deck once. Then they look at the top card and bury it.

What has happened! They gave a stacked deck a few hacks and a rough shuffle. Certainly, it broke up the complete chain, but there are now a number of bunches of stacked cards throughout. The shuffle never separates the deck card for card. Then comes the cut. In a stacked deck the bottom card then reveals the top card by counting one ahead in the system. That is all we do now.

We consider the deck as still being stacked. When the top card has been buried, performer receives the deck and in so doing manages to glimpse the bottom card. That's all there is to it. Count one ahead and name the card. It will be correct 80 per cent. of the time but when it fails hand deck back and try again. The second time, odds are tremendous in your favour.

DEAD MEN TELL NO TALES!

I worked around this effect for almost three years before the first method dawned upon me and then was closely followed by the second. It makes a perfect club and parlour number.

A slate and a piece of chalk are handed a spectator who is asked to write the figures from 1 to 6 in a column on the left side. He is now asked to think of the first name of some close friend or relative who has passed away, and while performer's back is turned, to write it after ANY ONE of the six numbers. When he says that he has done this, the performer tells him to fill in the remaining spaces with the first names of living friends so that no one but himself really knows which of all the names is that of the party deceased.

The performer takes the slate in hand. With his pocket handkerchief he starts rubbing it here and there always keeping

writing from audience and asking spectator to keep thinking of the one dead person. Finally the performer asks spectator to reveal the name, whereupon the slate is turned **AND THE DEAD NAME IS THE ONLY ONE LEFT ON THE SLATE!**

The effect is the whole thing. The first method is weird to say the least. The performer turns his back to spectator but stands fairly close and just listens. Ninety- times out of a hundred the first name (deceased) has distinguishing marks about it **IN THE SOUND OF THE WRITING ALONE.** It may be short, long, letters are crossed and dotted, there are smooth running letters and letters with sweeping tails. I can only say, "Try it a couple of times." When the slate is looked over the name performer has listened to will generally stand out immediately without any possible doubt and that's that.

The second method makes use of the now well-known mirror reflector but in a totally new manner. It will fool those who know and use such a gimmick.

The spectator is told to write the first name and performer turns his back. Immediately the name is written, performer turns and now has the mirror reflector in right fingers. The mirror is in second, third and little fingers and index finger is free. Stepping up within arm's length of spectator performer reaches around slate with right hand and points with index finger up and down the column of numbers at the same time saying, "Now that you have written the dead name, fill in the other places with names of living people." Immediately performer turns his back again, but in the one flash he found where the dead name was located and that is all he need know.

Remember that it is not necessary to know the name. Just a flash of the location is sufficient. Both of these methods are simple, but they make possible a startling feat.

Reprinted.

MAGIC OF THE HANDS !

A Marvellous Book by a Famous Magician

EDWARD VICTOR

in this wonderful Book tells you his innermost secrets and exactly how to perform those real Magic effects he is famous for.

You do not have to use any special apparatus—A pack of Cards, Thimbles, Cigarettes, Cigars, borrowed Visiting Cards, two ordinary Slates, or a length of rope, and

WITH THE MAGIC OF THE HANDS ALONE

you amaze Magicians as well as the public and gain the reputation of being extraordinarily clever, a real Magical Expert

THIS BOOK IS THE FINEST INVESTMENT EVER OFFERED MAGICIANS.

Edward Victor is famous for his Sleight of Hand Effects.

In "THE MAGIC OF THE HANDS" he fully gives away all his best and newest Secrets and Effects.

This Book when first promised was to have been published at £1 1s. 0d., and it would have been cheap at this or even a much higher price.

At the published price of 7/6, any one of the 10 Sections is worth the price and many of the single effects alone worth the money.

THE GREATEST COLLECTION OF ORIGINAL SLEIGHT-OF-HAND EFFECTS WITH CARDS, COINS, SILKS, BILLIARD BALLS, THIMBLES, CIGARS, CIGARETTES, ROPES, SLATES AND MISCELLANEOUS ARTICLES EVER PUBLISHED.

**10 SECTIONS — SOME FIFTY NEW EFFECTS —
EVERY ONE A CONJURING CLASSIC.**

**120 Pages of Original Matter — Beautifully Printed —
Paper Covers.**

PRICE 7/6. U.S.A. \$2.

Jean Hugard's Series Of Card Manipulations

A SERIES OF REAL PROFESSIONAL CARD SECRETS

If You Do Card Tricks You Cannot Afford To Be Without This Series
As They Will Simplify Your Card Magic

"CARD MANIPULATIONS" Nos. 1 and 2 By Jean Hugard

The One Hand Top Card
Palm
Hindu Shuffle
Hindu Shuffle as a Substitute
for the Pass
The Rising Cards
Easy Substitute for the Pass
Relativity and Cards
The Burglars—A story trick
The Burglars—A second ver-
sion
Modern Dovetail Shuffle
The Aces
A New Certain Force
The Boomerang Card
Novel Reverse Discovery
The Double Lift
Invisible Transit
Hand to Hand Palm Change
Homing Belles
Baffling Spell



COLOR CHANGES

Front Hand Production (single cards) from the air.
(Two methods)

The Latest in Card Magic!

Price 5/6

"CARD MANIPULATIONS" No. 3. Contents: "The Vor-ac(e)ious Magician," "Magical Production of a Deck," "Cardini Snap Color Change," "New Top Card Palm," "Ambitious Card," "Rising Card Comedy," "Three Card Routine," sleights covering the push-out false cut, false cut for set-up deck, aerial production of fans of cards, flourishes covering the flourish count, weaving the cards, the giant fan, formation, fanning, closing and opening the fan, etc., etc. Vanish of the deck. Uniform with Nos. 1 and 2, illustrated. 1.00

Price 5/-

"CARD MANIPULATIONS" No. 4. Contents: "Gambler's Top Palm," "New Top Change," "Replacing Palméd Cards," "Notes on the Pass," "One Hand Shuffle," "The Multiple Cut," "Novel Reverse Discovery" of Nate Leipsig, "Torn and Restored Card with Borrowed Pack," "Card in Pocket," "Expanding and Diminishing Cards," etc., etc. Neatly printed and illustrated. 1.50

Price 7/6

"CARD MANIPULATIONS" No. 5. Contents of this issue are: sleights, one hand palm, spring palm, tricks with spring palm, flesh grip, every known method of the peek or glimpse (as used by leading card men) where magician is able to glimpse the selected card instantly, etc., etc. Also "An Unsolvible Mystery" by Dai Vernon (greatest card expert of the present day), and a host of other effects. Printed and illustrated as the others. 1.00

Price 5/6.

Hugard's Series No. 1 - 5. 20/-

DEMON MAGICAL PUBLICATIONS.

All in Stock.

		s.	d.
Baker, Al. AL BAKER'S BOOK No. 1.	5	5	6
Baker, Al. AL BAKER'S BOOK No. 2.	4	4	0
Booth, J. SUPER MAGICAL MIRACLES. Reprinted	5	5	0
Douglas. A.B.C. BOOK OF PATTERN	2	2	0
Douglas. MAGICAL PATTERN. Very useful. ...	2	2	6
Davenport's. THE DEMON TELEGRAPH MAGAZINE. Each			8d.
Deveen. CIGARETTE MAGIC AND MANIPULATION. \$1.00	5	5	0
Farelli, V. LEND ME YOUR PACK. 4th Edition.	6	6	0
Farelli. ODIN'S RINGS. A complete routine with the Chinese Rings. Well illustrated. \$1.50 ...	6	6	6
Farelli. CONTROLLED COINCIDENCE. \$1.00 ...	3	3	0
Hugard. CLOSE-UP MAGIC. For the night club entertainer. Tricks to perform with the audience all round. \$1.00	5	5	0
Hurling. VENTRILOQUISM. A short cut, including new and original dialogues. 75 cents	2	2	6
Levante. EASY CARD TRICKS. 50 good card tricks	1	1	0
Proudlock. ROUTINE WITH THIMBLES. \$1.10	5	5	6
Rae, O. ORIGINAL MAGIC.	3	3	6
Sellers, T. MAGICAL MIXTURE. The very latest.	4	4	0
Victor, E. MAGIC OF THE HANDS	7	7	6
Victor, E. MORE MAGIC OF THE HANDS, two parts	11	11	0

MORE CARD MANIPULATIONS

"MORE CARD MANIPULATIONS" No. 1. The first issue of the second series. Contains eleven new card tricks, a section on flourishes and color changes, and a large section on card manipulation covering the rifle pass, Herrmann pass, spring force, the glide, finger clip palm, fan production, new throw change, top and bottom changes, delayed location, card control. Neatly printed and illustrated. Paper covers. 1.50

Price 7/6

"MORE CARD MANIPULATIONS" No. 2. Another "full house" of sleights, manipulations and complete tricks written in Mr. Hugard's clear and concise manner. Neatly printed and illustrated. Uniform with No. 1. Paper covers. ... 1.50

Price 7/6.

"MORE CARD MANIPULATIONS" No. 3. As usual the book is divided into two parts. In the "sleight" section are such exclusives as a new way of facing the pack, a gambler's table change, methods for picking up a pre-arranged pack, Carlyle's false count and Miller's card case. In the "trick" section, 16 effects readily within everybody's reach without an undue amount of practice. You will like this book. Well illustrated. Price 5/6

"MORE CARD MANIPULATIONS" No. 4. With the contributions of others highly honoured to have their effects included in a Hugard work, plus as yet unpublished ideas of his own, Jean Hugard is never at loss for material that card men go wild about. This latest in the series more than meets the high standards of its predecessors. Mere announcement that it was about to be published caused the orders to come pouring in. Uniform with the rest of the series, a dozen new sleights, and flourishes, also 16 fine tricks. 7/6

Hugard's Series No. 1 - 4 Price 22/6.

"202 METHODS OF FORCING" — Annemann

One of the most valuable books ever compiled for the magician. A book that you must have. Cards, Numbers, Colors, Names, Book Pages, Words, Letters, Etc. A book covering the most important knowledge that a magician needs. Highly recommended \$1.00

"Certainly a useful publication almost as necessary to the worker as his pack of cards."—From a review in "The Magic Wand".



Price 5/-.

"CLOSE-UP MAGIC"

For the Night Club Magician. Jean Hugard



Herein Mr. Hugard has compiled a collection of Close-up effects with all information about this new line of magic. Most every magician of prominence at the present day is being featured in the new entertainment field. "Night Clubs". Cardini, Leipsig, Zingone, Vernon Jarow, Benson, Brooks, Swan, Martin, Thompson, Orloff, Larry Gray, Dave Allison, Haskell, Devant, Albenice, Carlyle and many others. A book full of ideas for the Close-Up worker. 57 pages well illustrated. A book that the Modern Magician requires.\$1.00

Price 5/6

"AFTER THE DESSERT" — GARDNER

Here is a book with 30 effects using articles that can be carried in your pocket or picked up at the dinner table. All of the material is of real reputation-building nature. With the instructions given for presentation, the results obtainable could not be bettered under "after dessert" conditions if you carried a car load of apparatus. In its original mimeographed form, with only 24 trick, it sold out so fast that we have had to have it published as a 24 page printed booklet. With 30 tricks now, it represents super value at the old price



Price 4/-.

"SILKEN SORCERY"

Jean Hugard



Silken Sorcery covers practically everything on silks, including thirty methods of producing a silk. Eleven methods of producing a number of silks. Seventeen methods of vanishing a silk. Twelve methods of dyeing the silks. Eleven methods of Twentieth Century Silks. A chapter on Knots and Flourishes. Twenty-three tricks with silks. Useful accessories, sleights, etc.

Well Printed and Illustrated, \$1.60

Price 7/6.

DEMON



SERIES