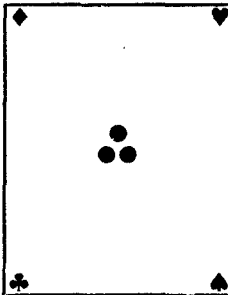
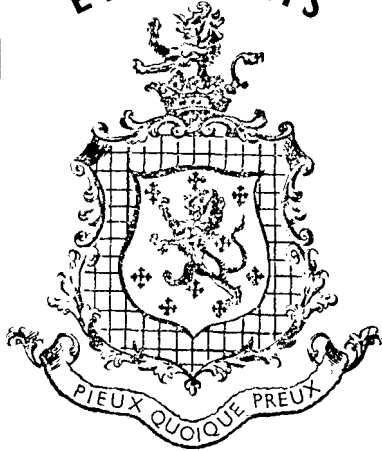


*“Lu=Brent’s”
Exclusive
Card
Mysteries*



Compiled by
Chas. C. Eastman

EX LIBRIS



— **WILL ALMA** —
M.I.M.C. (LONDON)

INTRODUCTION

Enclosed you will find a collection of valuable and exclusive card problems. Each effect has been performed under every condition with very satisfying results. I need not mention that a little practice is most essential before you attempt to perform these effects. This means that you can do them more justice; run through the routine a few times, before you attempt to show them in public; simply because in the performance of card magic, like anything else, whatever is worth doing at all is worth doing well. My reader will, of course, appreciate the common sense of these remarks.

If you can perform these card problems as miracles and make your audience believe them to be such, you should by all means do so. But there are rare occasions upon which this can be done. First, you must have the knack of doing them naturally; second, you must be sure that your audience is receptive, and third, remember your showmanship, thus building the effect to a grand climax.

If you are performing for a group of intimate friends and acquaintances, you can hardly assume the rôle of a mystery man, and should present these effects as diversions seeking to entertain rather than mystify, and doing everything in a light humorous manner. However, if you are among strange people, who believe you to be an unusual person; then and then only you can assume the mysterious rôle to great advantage.

If you can perform a few of these card effects which can be attributed to telepathy, mindreading or some such power, a high effect may be pro-
to telepathy, mind reading or some such power, a high effect may be pro-
closed for you depend upon clever systems and subtle principles, rather than dexterity. No sleights are used. Skill is not necessary to the present day type of card magic. Therefore the reader will never be at a loss when called upon to exhibit his ability.

Above all, remember one thing, keep these effects to yourself as cherished secrets, thus keeping the information for your own personal use. By doing so, you will be in a position as being classed a clever-card-performer, to say the least. I thank you, and with best wishes and success, I remain

Magically yours

"LU-BRENT" 1934

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"Thought Spelling"

For the following ingenious spelling effect, I am indebted to Commander Charles C. Slayton, U.S.N., for his unique set-up for accomplishing such a wonderful and pleasing problem. I have, however, altered the presentation somewhat, with the addition of using a short card, also shortening the set-up from twenty-four cards, to that of eighteen. Pre-arrange the top eighteen cards as following: 10-C, A-S, 9-H, Q-S, 4-D, Q-D, 2-C, 10-H, 5-S, 3-H, K-D, 7-D, 6-C, 2-S, K-H, 8-S, J-D, 3-D. The top card of this set-up is the 10-C, while the bottom card being the 3-D. These cards are placed on top of the pack. The short card is placed ninth from the bottom of the pack, in other words, eight indifferent cards are just below it.

Approach your audience with cards in the case. Take out the pack and false shuffle without disturbing the entire arrangement as given. You need not do this, but a certain amount of false shuffling and cutting of the pack will serve to heighten the effect. Fan out and show the first six cards to one person with the request that he mentally select one card. This done, place the cards in his breast coat pocket, after first closing them into a packet to lessen the possibility of disturbing the prearrangement.

Show the next six cards to another person to think of one card, the next six cards to a third person, placing the cards in their pockets. Take back the cards and replace them on top of the pack which you are holding, the packet last given out being returned first, second next, and the packet first given out being placed on top last. The pack is now given a complete cut by any other party, now cut the pack yourself, thus bringing the short card to the top of pack after cut. This brings nine cards including the short card on top of the eighteen pre-arranged cards in top position.

Holding the pack in your own hands, backs up, ask the first party to spell the name of his thought card out loud while you remove a card from the top of the pack for each letter spelled, including "OF" and on the last letter "S" of the name the performer takes this card and places it aside from the rest of the spelled cards on the table. Now have this spectator turn over this card. The surprise comes when it proves to be the mentally selected card.

While everyone is watching this spectator turning his card over, pick up the remaining cards from the table, and place five of these cards on the bottom of the pack, the rest of the cards on top of pack, with the exception of spectators thought card which remains on the table. Give the pack to the second spectator and ask him to spell the name of his thought card aloud, including "OF," in the exact manner which you have illustrated to spectator number one, and to place one card in your hand (performer's) with the pronunciation of each letter, this also includes the last letter "S." After this is done the last card on the last letter is turned over and it also proves to be his mentally selected card. Spectator is requested to show his card to the audience.

In the meantime you note when you've received five cards and make a break. When you take back the pack place these five cards on the bottom, the rest on the top, disregarding the second person's card, as it also remains out of the pack. Now you are ready for the grand climax.

Hand the pack to the third person and ask that he spell out his thought card mentally to himself, without saying a word and exactly as illustrated by the other two persons. The performer states and stresses the point that he, the spectator, has thought of a card and that he had the privilege of changing his mind during the time of selection. NOTE: This can be done with impunity. And now he is to spell out his card mentally, placing last spelled letter card aside which is "S."

Performer: still pattering along:—"No one in the audience including myself knows the name of this card," Yet, when this person announces in full name his card and upon turning over that card laid aside after spelling, it proves to be the mentally selected card. Work this effect up properly and you will never want of a better one along this line. Remember, do not at any time mention that you are using six cards for each person, just say:—"I will take a few cards at random from the top of pack, etc., etc.

"Move Two Cards"

Lewis C. Duff.

Effect:—A pack of cards after receiving an ordinary yet genuine shuffle is spread face down upon the table. Any spectator is now requested to remove two cards, one from each portion of the deck, look at them and to replace them in the opposite portion from which it was removed. The cards are now squared up by the spectator and handed to the performer who gives them another genuine shuffle. The performer then removes two cards which when looked at by the spectator prove to be the two which he selected from the pack.

The method by which this effect is accomplished is very simple, but what we are after is the effect on the audience without a lot of unnecessary mental work to tax the performer. And so, my friend, just give this a trial and you will be surprised at the ease with which it works.

Method:—You will need a short card, master card, double card or any sort of pet card you use for keeping track of any card in the deck. Sort out all your odd cards and place on top of this short card, now place all the even cards under the short card. This completes the set-up. To perform, you cut the pack as you would to give it an overhand shuffle at the short card. Shuffle this bottom half (all even cards) on top of the other half (all odd cards). When this bunch has been shuffled you take up the other half of the deck including the short card and shuffle on top of the even cards being sure that the short card falls first. This to keep the packs separate and which will leave them in the same position as at the start although the cards are mixed on each side of the short card.

At this point you can now spread the cards and show to be completely shuffled as they will not have time to note that the odd and even are now

together. Spread face down on the table and have spectator take a card from each half, look at each card and to place them back in opposite portions of the deck. This done, have him square up deck and hand it to you. Cut at the short card and give the regular overhand shuffle with each half of the deck and when finished you will have the pack just as it was at first although some cards will be mixed. Run through the pack and remove the odd card from the even and the even card from the odd cards. Place on the table and have them verified by the spectator.

This trick does not require a lot of mental work and properly handled will bring much satisfaction to the performer as the climax is all that could be desired. The genuine shuffling of the pack more than convinces the spectators that all is fair and above board.

Should you care to work this with a borrowed deck, it will be necessary to run through several tricks beforehand and then while apparently looking for certain cards to set the odd and even cards together. A bent corner card will serve as your locator to keep the two sections apart while shuffling. With a borrowed deck the effect should be astounding on your spectators.

“You Selected the — — ?”

The only objections to the usual spelling tricks which have come to light recently, so far as the performer is concerned, are the type of pre-arranged systems and special set-ups, others resort to a certain amount of memory work.

In the following method there seems to be that certain novelty as well as its tendency to bewilder, and to say the least, it virtually works itself. While there is a certain similarity to the orthodox method, the application has a decidedly new twist.

Begin this effect by having the pack shuffled by any person. Then the person is asked to take out any card and turn it face up. Now have this person insert this card partly into the pack somewhere near the center. Note: Stress the word CENTER, and you will be surprised how closely he will follow your off-hand instructions.

Have this person look at the card facing this single card which was inserted partly into the pack. Note: Pack is held in the performer's hands. After he has done this, the single card is withdrawn and placed on top of pack. You then spell out, using each card coming off the top of the pack as a letter:—Y-O-U — S-E-L-E-C-T-E-D — T-H-E — at this point you ask the person the value of his card only. If it is the ten, you proceed — T-E-N — laying down three more cards. Now ask the person to name the suit of his card and whatever it is, spell it out, using one card for each letter. (Omit “of” for “Diamonds.”)

The basic principle in spelling effects is found upon the twelve or thirteen indifferent cards on top of the card to be spelled off, and since the card noted is located about the center of the pack or about twenty-six cards down, you can well understand the meaning of the introductory sentence comprising fourteen letters.

The following sentences can be used to vary at each performance and that each of them contain approximately enough letters conforming with the principle of thirteen, the one extra letter does not matter; YOU SELECTED THE—, YOU LOOKED AT THE—, YOU PEEPED AT THE—, YOUR CARD IS THE—.

The performer has the average of four chances to hit upon the correct card. When the person names the suit, you alone can then, by easy calculation, spell the card's name so that you will arrive at the right card. This is done by turning each card face-up on the table. Try this with any card about center of pack at random, and you will find that it will work itself. Here are some examples of spelling: If it happens to be the three of spades that this person looked at and it appears E on Spades, the trick is over. If on "S," the same result. If not on "S," it is the next card which you show. If it is not, I use the word "period," saying:—period after each sentence. The next card will be his to be sure, if my reader has performed it properly.

Suppose the spectator does not insert the single card in the middle or the center? Well, we use this dodge: If he inserts this card anywhere but this locality, show him the card facing single card and say: "Now if you were to insert the card again you will note that it will be a different card every time," so saying, have him insert the card again at another point. You may have to resort to this a few times, finally you guide him right to the spot necessary for this effect, or use the ruse as described under: "A card prediction," elsewhere in this book. See check*.

"Lu-Brent's" Mental Card Mystery

(Just Think)

Requirements:—A pack of cards, your own or borrowed. Also a blank card about the size of a playing card or any piece of paper cut to size. You are now ready. Have a person think of a card while he (or she) is shuffling the pack of cards, change his mind as often as he pleases, but to set his mind only on one card. The card is not touched or removed, just thought of.

After the procedure is carried out, the performer introduces the blank card and draws four (4) lines across it to form five (5) spaces. This in turn is handed to the person who thought of a card with the request that he place this blank card on top of the pack as a rest to write on. The person is now instructed to write the full names of five (5) cards, one in each space including the name of the card he has mentally selected. In other words, he is to write four (4) indifferent cards together with his own card. Addressing spectator: This can be done in any order. Your mentally selected card can be written in whatever space you see fit.

You may write your card in the first space, or you may write it last, perhaps the middle. However, don't let me influence your choice of space as this is entirely left to your own judgment. Note: By addressing the spectator in the above manner you are deliberately and in a most natural manner guiding him to eliminate the first, third and fifth spaces.

The spectator naturally tries not to forget his thought-card, so by having him write four other indifferent cards, his mind is somewhat taxed to a certain degree. Such being the case a person will always try to write his first thought of card as quickly as possible, lest he forget it. He will then invariably write this card in the second space as first choice. His second choice being the fourth space. The first space as well as the fifth space are seldom, if ever selected. The third space also is very seldom selected, this is due to the fact that it occupies a central position which indeed is a conspicuous locality and since the performer mentioned the middle space previously it will then be ignored completely.

Another strange factor plays an important part in this problem. The performer should stand at a little distance from the person while he is writing the names of the cards, thus you will notice very clearly that there is usually a slight pause before writing the names of the four (4) indifferent cards, yet when this person writes his mentally selected card, you will discover he does so without the slightest hesitation, as this card has been constantly fixed on his mind, while the other four cards are thought of later. By observation you will be able to spot the correct position of his card every time while watching him writing.

The blank card also plays its part in this problem. When you draw across the four lines making five spaces, you are to make the first, third and fifth spaces appear larger than spaces second and third. These lines must be drawn during the time of performance and not by having blank card previously prepared by carefully drawn lines.

The lines must be drawn across in a manner indicating that they are of no consequence, except that you are merely making spaces. The reason for this is to avoid the person from using any of the larger spaces for his thought card. I need not explain why the larger spaces in many instances are ignored as this is apparent upon close study by the performer. The performer is therefore fortified in presenting this problem successfully from three very logical angles. But remember one thing which is also important, do not rush this effect along, act slowly and deliberately, allowing the person plenty of time to digest your remarks and you will discover that he will follow this strange process of elimination with you.

After the above phase has been carried out the performer takes up the pack and the white card with the five cards written thereon, glance over the list openly with the remark:—"Are you thinking of your card?" Then the performer fans the pack and withdraws one card. This card is placed on the table face down. The performer now returns the written list-card and the pack to the person with the request that he cross out all the cards, with the exception of his thought-card.

After the person has done this, you show the rest of the audience the name of the remaining card, also stating the fact that you have placed one card on the table before this person has even crossed off the other cards, etc., etc. (building effect up). This person turns over the card on the table and lo! it is the very card mentally selected.

The whole effect in general is simple in accomplishment, yet it is extremely baffling, hardly anyone will suspect that you have dwindled down a certain thought-card out of fifty-two to that of five, because while

spectator was thinking of his card he had the entire pack in his own hands. If you are willing to put just a little effort and practice to it, you will find it a worth while effect that really is out of the ordinary run of card tricks.

This of course requires a certain amount of common reasoning, close observation and a little psychology applied. I have performed this problem for some time and each time it was accepted by my audience as being something off the beaten tracks in card work and which does boarder along real mind reading. A few trials will convince my readers of its practicability. As an added precaution to those who would believe that they may not be able to spot the right card in their first attempt of this problem, then try this:—

Upon glancing over the list-card and then fanning the pack, pick out four cards possibly thought of and distribute them by placing one on top, one on bottom, and two in the center of the pack. Leave a slight break between the two sections of pack between the two center cards. Remember the positions of each card. Lay pack on table and state that you have placed one card in such a position that it will be within easy reach. After the four indifferent cards written on the list are crossed off, and as soon as you see the remaining cards, produce it as follows:—

If it is on top, spectator turns up the top card. If it is on bottom spectator turns pack over, revealing it. It is one of the center cards performer cuts at the center and allows spectator to see either the bottom or top card. If you wish you can use only two possible thought-of-cards by placing one on top and one on bottom, then proceed as given in effect.

The above variation is not strongly recommended to bring out the full value of this problem, but only serves as a means of self assurance to the performer who is exhibiting this effect for the first time.

“A Card Sympathy”

Lu-Brent.

The following effect is another variation to the several marketed and known “coincidence” tricks of the “you do as I do” type.

In this method the first thing to do is to set two packs of cards in the well known Si Stebbins system. Now place them back into their respective cases. The two packs are placed on the table, one of the packs is freely selected by any spectator with the request that he shuffle them thoroughly. This procedure so far as the performer is concerned is immaterial.

Performer asks spectator to fan his pack, this he does; performer selects a card and returns to center of pack. But make no effort in remembering the card as it does not matter, the reason will be obvious later on. Now have the spectator select a card from your pack which you were false shuffling vigorously. Make the usual break and under cut, glance at bottom card, add three as in system and you know the spectator’s card. He replaces his card at any point into the pack. But be sure to remember his chosen card only, forget the card you selected from the pack.

Performer shuffles his pack, while spectator in turn shuffles performer's pack. Each return their packs and the performer states that both will look through packs and withdraw their duplicate cards selected from opposite packs. After this is done, both cards prove to be identical.

Note:—The performer has only to find the duplicate of spectator's selected card.

Now this is a simple trick to perform as far as the performer is concerned, but imagine the effect upon your audience. You have taken two packs of cards from your pockets in their respective cases, had a man select any of the packs, this pack in turn was well shuffled by him, while you were shuffling the remaining pack, a card selected from each other's pack proves to be the same. Make this effect dramatic and you will find that it will even fool your brother Magis.

Variation of the above effect:—With a short card. Riffle your pack and have spectator command you to stop. This you do at the short card, say the nine of spades. Spectator peeps at this card and remembers it. Spectator with his pack (unprepared) is requested to riffle his pack. Performer commands spectator to stop. This he does and the performer peeps at a card, but makes no attempt to remember it. The packs are exchanged for purpose of shuffling only. Packs are returned, both performer and spectator hunt through packs to find cards peeped at, then placing them on table face down. Cards prove to be the same.

“Lu-Brent's Reversed Card Location”

A pack of borrowed cards is shuffled by a spectator who in turn is asked by the performer to cut pack into two heaps. He is allowed to select a card from either heap at any point he sees fit. After this is done, ask him to write his initials on face of his selected card and then to show it to the audience, later replacing this card on top of his heap.

While this is being done, the performer takes up the remaining heap and turns aside, thus assuring the audience as well as the spectator that you have no chance to see the card while it is being initialed and shown about.

While the spectator is busy carrying out his instructions and while you have your back turned, look through your heap and secure a low card, such as a 4, 5, or a 6-spot, disregarding the suits. This done, reverse this card at the bottom of your heap, for example, we will say it is a five (5) spot. Now deal off four (4) more cards from the top and add them to the bottom in regular order. You will have plenty of time doing this, so don't be in too great a hurry. If you are using a 4-spot, add 3 cards, etc.

The performer is later re-called. Place your heap on top of spectator's heap after being assured that his card was marked and then placed on top of his own heap. Performer picks up the entire pack and then lifts off about 7 or 8 cards from the top of the pack and drops them on the table. This, the performer remarks, are a few cards taken off at random, as we need another card for the experiment.

The performer requests anyone to slide one card away from this little group and that it must not be looked at. This done, the performer shows the faces of the remaining group of cards showing cards all different and remarking that any one of these cards could have been slid off.

Place the remaining cards on the bottom of the pack, then turn pack over, face up. In this position and holding the pack in your left hand, have anyone pick up the unknown card from the table and insert it into the pack face down. Remember your pack is facing upwards. While this party is doing this, be very careful that this card is inserted beyond the limits of the reversed 5-spot and the additional four cards below it. Or still better, use the same use as described elsewhere under "A Card Prediction." See (X) mark.

That means, that a safe place for this inserted card would be about one-third of the pack down while holding pack in position as stated above. Push this card entirely into the pack yourself, turn pack over backs up now, then deal off cards singly from top, stating that you are going to deal until you arrive to this card which was placed into the pack in reverse position.

Upon coming to this card or apparently the one, but instead it is the 5-spot previously turned at the bottom of performer's heap. Now state that the value or amount of pips on this card will determine how many more cards will be dealt off, also emphasizing the fact that this card could have been of any denomination, etc., etc. Deal off the five cards, pushing aside the 5th card. Now ask name of card chosen, the card is named, the 5th card is turned over by spectator and it is found to be his very card with initials on it, thus proving that no duplicate cards were used.

Also remember that you still have another reversed card in the pack, so while everyone is watching the spectator turn his card over, you riffle, locate this card and reverse in regular order, or use this card for other effects that use a reversed card at bottom of pack.

Lazybones

Lorne Deblois.

Effect: Two cards are chosen and replaced, and the pack shuffled. The magician says that he is feeling lazy, and intends to let the cards do the trick for him. He gives the pack to someone in the audience to hold, and inquires the name of the second chosen card. He taps the pack, and the person holding it runs through the cards and finds that the card named has obligingly reversed itself, and now lies face up in the deck. The conjuror instructs him to cut the pack at this reversed card, and throw the card on the table. He is then to spell out its name, dealing one card from the top of the pack for each letter. The next card is turned up, and is found to be the first one which was chosen.

Secret: You need a short card for this trick. To prepare, put the short card on the bottom of the deck, and then place any other card, say the Two of Clubs, below it. Now place enough cards under the Two to spell its name minus one letter, including the word "of." Reading

downward, you now have a stack in this order: short card, Two of Clubs, and nine indifferent cards. If you know how to run cards, it is very easy to set up this stack during a couple of shuffles.

In presenting the trick, have a card chosen, making sure that it is not taken from the stack. Have this card replaced so that the stack comes on top of it. The simplest way to do this is to make an end cut with the end of the pack. The little finger of the left hand is inserted in the grasping the cards at the sides and drawing them back so that they clear the end of the deck. The left hand, holding the top portion of the deck, is advanced to receive the chosen card on top of the cards it holds. The cards in the right hand are now dropped on top of the chosen card. Next, false shuffle the pack.

For the second choice of a card, the Two of Clubs is forced. The right thumb, at the back of the pack, finds the short card by gently riffling the end of the pack. The little finger of the left hand is inserted in the deck at this point, and you are ready for the force. Ask a spectator to make a selection, and force the card next below the short card,—that is, the Two of Clubs. Keep the break, and have the card replaced in the same position.

False shuffle the pack once more. At the end of the shuffle, get all the cards above the short card to the bottom of the pack. The best way is to cut the cards openly.

To reverse the Two of Clubs, which is now second from the top, we make use of a method invented, I believe, by Larsen and Wright. Remark that people sometimes think that a magician gets a chosen card to the top or bottom of the pack. Turn the top card face up on the deck, and ask if it is one of the chosen cards. On receiving a reply in the negative, pick up the top card and the Two of Clubs as one card, and turn the pack over in the left hand, showing the bottom card. Inquire if this was one of the cards chosen. Then put the two cards (supposedly one) in your right hand on the bottom of the pack. This brings the short card the same way as the rest of the pack, but the concealed Two of Clubs is reversed.

All you have to do now is to cut the pack so that the Two of Clubs comes to the center—or make the pass,—and you are ready to complete the trick as described above.

“Lu-Brent’s Count Down Mystery”

The following little card problem should appeal to my readers, due to the fact that it is very easily accomplished with a borrowed pack, yet its simplicity will bewilder spectators. The pack is first shuffled by a spectator, then he is asked to merely think of any number from one to twenty-six. After this is done the performer takes up the pack and illustrates what is to be done while he (the performer) leaves the room or turns away. The spectator is to count off on the table singly the number of cards corresponding to the number mentally selected. This done, he is requested to note and remember the last card dealt on his heap, then replace balance of pack on top of his heap, concluding by giving the entire pack a complete cut

After giving these instructions to the spectator by way of illustration, pick up the pack from the table and ask him if he understands what is expected of him during your absence. While addressing the spectator and upon squaring up the pack, secretly note the top and bottom cards, at the same time remembering each card's position. This is easily done while in the act of picking up cards from table and squaring them. Any other pet method of your own will serve just as nicely. We will say that the bottom card is the 10 of clubs, while the top card is the 7 of spades.

The performer retires, spectator plays his part, performer returns and upon receiving the pack you run through the cards in fan fashion, this is done openly, until you reach the 7 of spades, run slowly now until you reach the 10 of clubs. The card noted by the spectator is in front of the 10 of clubs, while counting to the noted card from the 7 of spades, (include) indicates the number mentally selected. This enables the performer to dramatically announce both name and the number thought of. A short card can be used for the above effect. In this case the performer needs only to make a cut, then proceed as given.

“Lu-Brent’s Matching the Aces”

The following effect boarders along the mental line and just like the “Mental Card Mystery” it also requires a certain amount of common reasoning and a little psychology applied. My reader will no doubt comprehend the application of the elimination process to this effect after carefully reading over the latter effect mentioned.

The requirements for this effect are a duplicate set of four (4) ACES which are not prepared, to say the least, these may be taken from another pack that is close by or about the place you are performing. The performer allows any spectator to mix and retain four (4) ACES, while the other four duplicates are held by the performer.

The performer places one of his aces face down on the table first, then the spectator is requested to follow suit by placing one of his aces on top of the card already on the table. This done, the performer states that he will try to match in suit each of the remaining aces held in the spectator's hands.

The spectator turns face up any ace on the table, performer matching every ace. The two cards first placed on the table are turned over and they also match in duplication, even before the other three (3) aces were turned face up to be matched later.

So far for the effect, however, I must state at this time that there are two separate methods in accomplishing this effect. The first method is applied when performing it for your brother magis, who as yet are not familiar with this effect, while the other method is applied for the average layman. I shall first describe the first method, as I believe that my reader will want to fool and mystify a magician.

After giving him the four duplicate aces and retaining four yourself, begin by saying: “Both of us have four aces each which are duplicates, now I want you to mix your cards so that I may not know of their present arrangement. I shall also mix my cards. Now fan your cards in front

of you, so that you are able to see the center pips of each ace, then I want you to think of any one of the aces. Of course you might think that I am about to force a certain ace, but be assured that I am not trying to do anything of that sort, that is immaterial, you may think of any one of them."

Note: This is what happens. Most magicians are aware of the mental forcing method of the aces, in other words, the ace of diamonds and the ace of hearts play an important part in mental selections as a forced card, so Brother Magi will ignore these two cards immediately, next he will ignore the ace of spades which also at times is used as a mental force card, owing to the extra large pip thus giving it a more prominent appearance than the rest of the aces. Brother Magi will not give it a thought.

Now the ace of clubs is the only card left to decide upon. Strange but true, very seldom if ever is this card ever thought of as quickly as that of the other aces, therefore it is rarely used for this purpose. Your Brother Magi will then place the ace of clubs on the table face down on top of your card.

Note: You place ace of clubs on table face down first, while instructing what is to be done after the card is thought of. All you have to do now is to have him turn over one by one his remaining aces face up on the table, you look through your hand and match his cards. He turns over the first two cards placed on the table, and they also match.

Method No. 2: Now for the average person you will have to use different tactics in bringing this effect about. First have him spread the cards and remark that he can think of any one of the aces, for instance, you say: "it may be the ace of spades, but don't let me influence your mind or choice, then place your thought of card on the table face down like this." (Performer places down an Ace of Hearts.)

Spectator will place down this card, because you have eliminated the ace of spades by mentioning it through illustration. This leaves the one black card (clubs) and two red cards and to say the least he will choose the hearts. If you are performing this with a lady, you can eliminate the clubs in your remarks. This leaves the spades and the two red cards. The lady will therefore take her mental choice of the red cards which are very bright and what woman doesn't like bright things in color? The spade will be completely ignored due to the fact that it has been used for years as signifying a death-card in the art of fortune telling, and besides being a black card, the lady will not even give it a second choice, so place a diamond on the table as she is sure to select this card. Strange, but true.

This has been my pet effect for many years and I have rarely had to resort to a Mexican turn-over to accomplish this effect by a possible miss-hit in selection.

"The Siamese Pack"

Here is a novel arrangement for your old "Svengali Deck," which probably you are not using due to recent exposure of this item by street-corner salesmen and there are many laymen who have this pack or have seen the principle at one time or another.

It is still possible to vary the use of these cards somewhat and by doing so, instill it with new life. With this in mind I offer you another use for them: Prepare your pack by cutting shorter all the indifferent cards in the same manner as the force cards originally are: after this is done you will have a pack all even at the ends. Now cut the indifferent cards (only) shorter than they are, in other words after you are through you will have a pack vice-versa from the old principle.

This done, glue backs of each indifferent card to face of every force-card flush at the bottom edge about one-half inch in margin. Now let us look at the results of our efforts. There are two cards glued together to appear as one throughout the entire pack.

The performer may now go ahead and perform many eye-popper effects with the assurance that no laymen will be the wiser. The imaginative reader will not be in any doubt as to what magical effects may be obtained with the aid of this pack so prepared.

The field for manipulation opens without bounds. Color changes, fans, and fan productions. You can fan to show all cards different without calling any particular attention to them. Shuffling the cards brings the same results (overhanded). This is done by cards facing audience.

We, of course, understand that the force card can not be withdrawn, but by having the pack cut (which is safe) he can peep at top card after bottom of pack middle or any other part of pack by performer, and it a bit, it is the force card and being a trifle longer than the other card, the lift is made without any effort.

This card including the indifferent card glued to its face is placed on bottom of pack, middle or any other part of pack by performer, and it always hops to the top of the pack or elsewhere. The combinations that can be worked out with this novel make-up, are practically endless, so I leave the rest to you.

Also remember that one force card should not be prepared as that of the rest, as this card is used as a blind to show that there is really only one card that does all these mysterious ramblings.

I personally recommend still another new use for this pack as described in Mr. Berland's latest work "New and Original Magic," called: "Shades of Svengali," a revelation indeed, and worth the investment alone.

Shark Food

(For Card Sharks)

Lorne DeBlois.

You who delight to fool your brother magicians, here is a trick especially designed for you! It was invented for the sole purpose of puzzling card workers. The effect is as follows:

The performer explains that he is about to present an improvement on the old trick, in which a member of the audience was asked to deal out cards from the top of the pack while the magician's back was turned. He stopped whenever he wished, noted the next card, and placed the cards he

had dealt on top of it. The pack was then cut two or three times and handed to the magician, who proceeded to find the chosen card. The method consisted of secretly noting the top card before the pack was handed out.

While making this explanation, the magician has been shuffling the pack. He now gives it to a member of the audience, and turns his back. The temporary assistant is asked to cut the pack. If he wishes, he may cut it two or three times. The performer points out that it is obviously impossible now for him to know the position of any card. He asks the assistant to deal out the cards in a heap on the table, and stop whenever he wishes. He then looks at the next card on the deck, and shuffles it in among those he holds.

The magician turns around, takes the packet containing the chosen card, and opens it for the replacement of the dealt cards, which are lying on the table. He then briefly shuffles the whole pack.

It would now appear to be quite impossible for even a magician to find the chosen card; but our wonder-worker calmly looks through the deck and without hesitation throws out the card that was looked at!

The secret is beautifully simple. The entire deck is stacked according to the Si Stebbins or "Eights Kings" formula, and the preliminary shuffling is false. When the cards are dealt out, the last card dealt is necessarily just before the chosen card, and a glance at it tells the magi all he wants to know. To get this glance, he merely holds the break when the dealt packet is replaced in the pack, and shuffles the top card of this packet to the top or bottom of the deck; or he may leave it in the middle of the pack, and glimpse it in the usual way.

"The Coins and Card Mystery"

James (Vernes) Thompson.

Effect:—The performer takes from his pocket a number of coins and from them he places on the table in a row from left to right, a dime, penny, nickel and a quarter. These coins are placed so that all tails are up. A pack of cards is shuffled by the spectator, he is later requested to deal out four cards in a heap below each coin. After this is done, he may pick up any coin and place same on top of any heap. This done, the rest of the coins are pocketed by the performer. The spectator is asked to turn over the coin only and note the date on it. For instance, the date reads 1928. He is then requested to pick up the heap of four cards and to deal them out face up in a row left to right, and upon doing this, he is surprised to find that the cards coincide with the coin. Namely:—the ace, nine, deuce, eight or 1928.

The simplicity and naturalness of this effect is just what will fool them. However, you may think otherwise. Just give it a trial. In the first place all the coins with the exception of the twenty-five-cent piece, are all of the same dates. Place them in a row as given in effect. Have the pack shuffled, take up the pack and say: "I want you to move any one of these coins aside from the others, like this" (performer moves the quar-

ter by way of illustration), but I do not want you to think that I purposely moved this coin to influence your mind, so in this case we will use only the three remaining coins." (Professor pockets this coin and in the act of doing so removes by palming twelve cards previously placed there for this effect. Add these cards to the pack you are holding, at the same time pattering along that any coin can now be moved aside as shown before. The cards should come out of the right trousers pocket while the spectator is in the act of moving one of the coins.

I need not mention that the twelve cards previously placed in the pocket are set-up, that is, in three groups of four, reading 8291, and as will be noticed is reversed from 1928. So it happens that, regardless of which heap party places coin on, the dates coincide. REMEMBER to return the pack to the spectator after he moves his selected coin, so that he may deal out the three heaps of four cards each himself, finishing the effect as given.

ANOTHER VARIATION

You will use a short card for the above effect. Place the twelve arranged cards under the short card on the bottom of the pack. False shuffle, keeping these cards on bottom. Have pack cut by spectator. Then cut pack yourself at the short card, saying: "We need two heaps to accomplish this problem." Performer makes two heaps and shows top cards of each heap. This is done to show that cards are mixed. Place these cards under their respective heaps. This move takes off the short card, which is not needed. Force the prepared heap and continue as in the first method.

"Think? — Stop"

Maurice (Nellini) Glazer.

I have often used the following simple card effect and found that it creates quite a mysterious impression. Nothing absolutely original is claimed for it, although I have never seen it in print, nor have I ever seen it performed.

First prepare one-half of your pack or twenty-six cards in the following manner: With a razor blade cut lightly on the backs of each card a notch. This should be done in the area of a design exactly in the center, so that it will be possible for you to locate any of these cards by sense of touch later on in the performance, while in the act of dealing cards.

After this is done place the balance of the pack on top after first placing a joker or any other card between these two heaps as a divider, thus keeping them separate. The performer begins by taking the pack out of the case, and removes the joker, dividing the pack into two portions.

A committee of two persons are selected to assist the performer and each is given a packet of cards with the request that they shuffle their respective packets. This done, the performer requests the first person (with prepared packet) to go down into the audience and have three or four cards selected, having them remember their selections and retain the cards.

The second person holding the unprepared packet is requested to follow up the first person and have these selected cards returned anywhere into this packet. The first person returns the balance of his cards to the performer, who in turn pockets same. The remaining packet, which contains the selected cards, is shuffled by anyone to his heart's content.

Performer is now genuinely blindfolded by the first person in any manner he may see fit. After this is done, the performer asks for the remaining packet, also asking that it be placed in his hands facing the audience; in other words the backs of this packet should be towards the performer.

Performer holds packet in left hand in the manner of dealing, but above his head and in front. The performer states that he will deal off one card at a time from the back or top of packet on the table (which is near by) and that if any person who has selected a card sees his selection, he is to think "STOP" and should he (the performer) in any case deal past the card, that party is to think "PASSES," and the performer upon receiving these thought vibrations from the person who selected the card, stops and raising this card up he announces: "This is the card you are thinking of."

The performer continues this until all the selected cards are found. Work this effect up properly with patter and that good old standby, SHOWMANSHIP.

"The Suit & Value Coincidence"

Effect:—The performer invites two persons to assist in this experiment. The first person is given a pack of cards to be shuffled and he is allowed to look through the pack carefully, thus satisfying himself that no two cards are alike in this pack. This same person is asked to withdraw any two cards from any part of the pack and without looking at them to place them on the table face down. In turn the performer picks one card in each hand and places them in his (performer's) pockets, one in the left trousers pocket, the other in the right pocket.

The second person is given the pack with the request that he withdraw one card from any part of the pack and turning it over face up on the table, first showing it to the audience. For the sake of clearness, let us suppose it is the 6 of hearts. The performer reaches back into his trousers pockets and withdraws the two cards previously placed therein, and to the surprise of all, one card is a Heart, while the other is a 6 Spot, thus a strange coincidence having taken place.

Method:—You will need two packs of cards. From one pack take out 13 cards (Ace to King), disregarding the suits. These cards are placed in the left trousers pocket. The right pocket will contain 4 cards, disregarding their value; D-C-H-S. One card of every suit. In all 17 cards are used from the duplicate pack unknown to the audience.

The rest of the effect is plain sailing, since after the single card was turned over face up and is known to the performer, all that is to be done now is to apparently take out the two cards previously placed in the pockets, but really withdraw the cards coinciding with the single card

showing on the table. The routine is worked as the old cards from the pocket minus, of course, the indexes. Make sure that the two indifferent cards unknown even to yourself are placed in such a position that they do not interfere with the set-up in your pockets.

By backing the even cards to the odd cards, the count can be made easier and faster while your hand is in this pocket for the value card. The suit cards should be remembered in the other pocket to that of Si Stebbins system, or your own method will do just as well. Showmanship of course is most essential in bringing this effect to a proper climax. Any unnatural delay in counting the cards in the pocket would lessen the effect, so practice the count and you will have a nice little card mystery.

“A Card Prediction”

Lu-Brent and J. (Vernes) Thompson.

The following effect is based upon the use of a short, nevertheless it is a perfect little masterpiece when properly presented.

Spectator shuffles the pack, while the performer writes down a prediction on a slip of paper (or slate). The performer takes up the pack and in return gives this party the slip of paper for safe-keeping, or better, places it in his upper coat pocket so that everyone will know of its whereabouts. Performer locates the short card by a riffle cut, bringing it to the top. Next openly look through the pack for the card you predicted, which we will say is the 6-H. This ruse is covered by apparently looking for a certain card, which will act as a marker. Performer of course states this in his remarks.

The 6-H is found and placed on the bottom of the pack, also pick out any card for the above natural ruse and place it on the table face up. This could be the joker card just as well.

Now have the pack given a complete cut by another party, or else cut pack two-thirds off top, placing under. This leaves your short card and predicted card, 6-H, about one-third pack down from top. The marker-card on the table is picked up by any party. Performer holds pack squared-up between the thumb and the middle fingers in the hand. The pack is held along the sides about middle, Fig. 1, also calling particular attention to this fact. Check*.

The party holding the marker-card is invited to insert it face up at any point into the pack and allow it to protrude a bit. This is illustrated by the performer, who actually places this card in about the point where short card and predicted cards are located, which is about one-third of the pack down and as mentioned before. This move on the performer's part will cause the party to insert this marker-card below the illustrated point, which is just what you want.

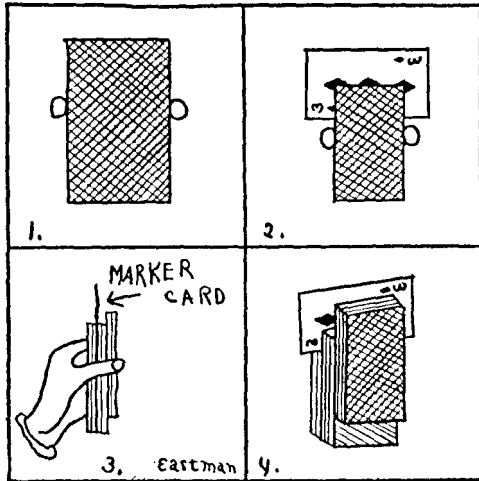
After this card is inserted partly in the pack, the performer moves it to proper position, and that is flush lengthwise to the thumb and the middle fingers. Fig. 2. While in this position the performer takes off the top card of pack and shows it. In placing this card back to its original top position and in the act of squaring this card, your right thumb rests

at the bottom of pack's edge. The pack is now raised upwards in front of you to show bottom card of pack. At this movement you riffle, locating the short card. This will be unnoticed due to the method of holding pack. Now raise this group of cards upwards. Fig. 3. The predicted card is now on the bottom of this split group, while the short card remains on top of remaining half-pack.

The marker-card in its present position will shield this split protruding top heap while in the act of showing bottom card as in the earlier part of the effect. The right hand apparently separates the pack at the point where the marker-card is inserted. But what really takes place, while pack is facing audience and spectator, is that the right fingers grasp inserted card where it projects at top, while right thumb grips the split protruding packet at the same time. Fig. 4.

Now remove both marker-card and upper packet, laying same on table with back of this packet facing the single card (the balance of the pack remains in your left hand, which afterwards is placed aside).

Spectator is asked to read out loud the note written on the slip of paper in his pocket. This he does. The packet is turned over with the marker-card and it is found that the performer has correctly predicted this very card.



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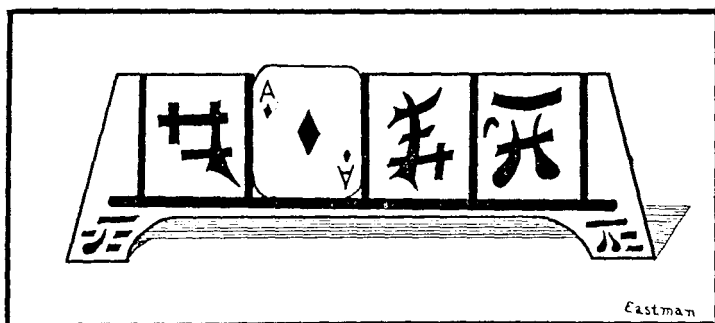
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