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PRACTICAL CARD EFFECTS

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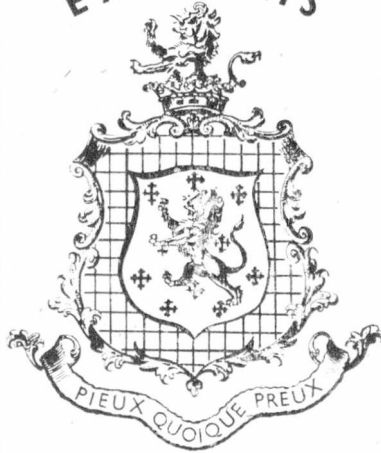
MISCELLANEOUS ITEMS

BY

CHAS. C. EASTMAN

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A MOST SUBTLE CARD FORCE

LEWIS C. DUFF.

FOR A FORCE THAT REQUIRES ABSOLUTELY NO SKILL AND ONE THAT IS SURE-FIRE I HIGHLY RECOMMEND THIS ONE AS OUTLINED BY MR. DUFF.

PAGE 1 IT REQUIRES THE USE OF A BICYCLE DOUBLE BACKED CARD, ONE SIDE OF WHICH IS RED WHILE THE OTHER IS BLUE. ALSO ONE PACK OF BLUE BACKED BICYCLE CARDS AND A PACK WITH RED BACKS.

2
4 PREPARATION:- FROM A RED BACKED BICYCLE DECK TAKE ANY CARD AND PLACE IT IN A REVERSED POSITION THE THIRD CARD FROM THE BOTTOM OF THE BLUE DECK. UNDER THIS IN THE ORDINARY POSITION PLACE THE CARD THAT YOU ARE GOING TO USE AS THE FORCE CARD. THIS CARD OF COURSE HAS A BLUE BACK. UNDER THE FORCE CARD PLACE ANY ORDINARY CARD. ON THE RED PACK YOU HAVE THE DOUBLE BACKED CARD ON TOP WITH THE RED BACK UP. THIS COMPLETES THE SET-UP.

11
12 WHEN YOU ARE READY TO FORCE YOUR CARD FOR SOME SPECIAL EFFECT, PICK UP THE BLUE PACK GIVING IT A GENUINE RIFFLE SHUFFLE BEING CAREFUL NOT TO ENGAGE THE THREE BOTTOM CARDS AMONG THE OTHERS. RIFFLE THE PACK UNTIL ANY SPECTATOR CALLS STOP. AT THIS POSITION YOU PLACE THE DOUBLE CARD TURNING THE PACK OVER SO THAT THE RED BACK WILL GO IN AMONG THE FACES OR IN A REVERSED POSITION. BY TURNING THE PACK FACE UP YOU WILL ALSO NOTE THAT IT KEEPS THE BLUE BACK OF THE DOUBLE CARD OUT OF SIGHT. SQUARE UP THE PACK AND GIVE IT SEVERAL CUTS WITH THE FACES OF THE CARDS DOWN IN THE ORDINARY MANNER OF CUTTING. THIS TENDS TO GET THE FORCE CARD SOMEWHERE TO THE CENTER OF THE PACK AND TO LOSE SIGHT OF THE DOUBLE CARD.

NOW ALL YOU HAVE TO DO IS TO FAN THE PACK FACE DOWN STATING THAT YOU WILL USE THE CARD BENEATH THE REVERSED RED BACKED CARD WHICH YOU JUST PLACED IN THE PACK AT THE SPOT DESIGNATED BY THE SPECTATOR.

THIS SUBTLE METHOD ALLOWS YOU TO RUN THROUGH THE

PACK AND SHOW THAT IT NOW CONTAINS NOTHING BUT BLUE BACKED CARDS, THUS PROVING BEYOND A DOUBT THAT ALL WAS FAIR (?)

IF YOU HAVE BEEN LOOKING FOR A FORCE THAT IS SIMPLE IN OPERATION AND ONE THAT YOU CAN DEPEND ON JUST START IN TO USE THE ABOVE ROUTINE IN YOUR NEXT TRICK WHICH REQUIRES THE USE OF A FORCED CARD. FOR THOSE WHO HAVE TROUBLE IN FORCING THIS IS HIGHLY RECOMMENDED.

THE TRIPLE MYSTERY

HARRY VALCARTE.

THIS EXCEPTIONAL DICTIONARY TEST HAS BEEN GIVEN A THOROUGH WORKOUT BEFORE SEVERAL MAGICAL GATHERINGS AND EACH TIME IT HAS PROVED IT'S WORTH, BOTH, IN THE SIMPLICITY OF THE METHOD AND THE FINAL CLIMAX. THE EFFECT IS ALL THAT COULD BE DESIRED IN AN EFFECT OF THIS TYPE.

THE EFFECT:- FIRST A DICTIONARY IS PASSED OUT FOR EXAMINATION. THEN A PACK OF CARDS IS GIVEN A SHUFFLE. ON THE FACE OF ONE OF THE CARDS THE PERFORMER WRITES A NOTATION AND THEN PLACES THIS CARD IN A REVERSED POSITION ON THE BOTTOM OF THE PACK. THIS IS TO KEEP THE CARD ALWAYS IN SIGHT. A NUMBER IS GIVEN FROM ONE TO FIFTY. IN THIS CASE WE WILL SUPPOSE IT IS NUMBER NINETEEN; THE PERFORMER COUNTS DOWN TO THE NINETEENTH CARD AND SHOWS IT. SUPPOSING THIS CARD TO BE THE THREE OF HEARTS, THE SPECTATOR IS ASKED TO LOOK ON PAGE NINETEEN (NUMBER GIVEN BY SPECTATOR) OF THE DICTIONARY AND USE THE CARD TO DENOTE THE WORD. IN THIS CASE THE THIRD WORD WOULD BE USED AS THE CARD WAS A THREE. SPECTATOR COUNTS DOWN TO THE THIRD WORD WHICH IN THIS CASE IS (WE WILL SUPPOSE) ANOPHELES. NOW UPON REMOVING THE REVERSED CARD FROM THE BOTTOM OF THE DECK, AND HAVING A SPECTATOR READ OUT LOUD THE NOTATION MADE BY THE PERFORMER. THIS WILL READ AS FOLLOWS; THE NUMBER NINETEEN, THE NAME OF THE CARD WHICH WAS THE THREE OF HEARTS AND THE WORD ANOPHELES. ALL PREDICTED BY THE PERFORMER.

PREPARATION:- TAKE THE TWELVE COURT CARDS FROM A DECK AND ADD TO THE REMAINING FORTY PIP CARDS ELEVEN OTHER PIP CARDS (MIXED) FROM A SIMILAR DECK. SHUFFLE THESE VERY THOROUGHLY. LAY THEM BACKS UP ON THE TABLE AND DEAL OFF ONE CARD FACE UP THEN DEAL ANOTHER. THIS SECOND CARD IS MARKED IN THE LOWER RIGHT HAND CORNER WITH THE NUMBER 1; THE NAME OF THE FIRST CARD (ABBREVIATED LIKE THIS 4 OF D.) AND THE WORD ON PAGE ONE OF THE DICTIONARY WHICH IS FOUND AT THE NUMBER DOWN IN THE LEFT HAND COLUMN OF THE BOOK TO THE VALUE OF THE FIRST CARD.

EXAMPLE:- SUPPOSE THE FIRST CARD IS THE FIVE OF SPADES AND THE SECOND THE TEN OF DIAMONDS. ON THE TEN OF DIAMONDS IS WRITTEN #1, 5S, AND THE WORD ABAFT. DEAL ANOTHER CARD, SAY THE NINE OF SPADES. ON THIS CARD YOU WRITE #2, 10D AND ABLE, THAT IS, EACH CARD GIVES THE NUMBER, NAME OF CARD AND WORD FOUND BY IT (IN THE DICTIONARY) OF THE PRECEDING CARD. EVERY CARD IS SO MARKED EXCEPT THE FIRST. NOW TO THIS DECK ADD A COURT CARD ON TOP OF UNMARKED FIRST CARD AND A COUPLE TO THE BOTTOM. THESE TO HELP CONCEAL THE FACT THAT THE OTHERS HAVE BEEN DISCARDED FROM THE DECK.

PRESENTATION:- FALSE SHUFFLE, OR OTHERWISE LEAVING THE DECK AS IS. TURN OVER THE TOP CARD WITHOUT LETTING THE SPECTATORS SEE THE FACE AND REMARK THAT YOU WILL WRITE A PREDICTION. GO THROUGH THE MOTIONS OF WRITING SOMETHING ON THE CARD WITHOUT LETTING THE SPECTATORS SEE THAT YOU HAVE WRITTEN ANYTHING. SIMULATE THE WRITING JUST AS IF YOU WERE MAKING NOTATIONS ON THE CARD. THIS CARD YOU PLACE FACE UP ON THE BOTTOM OF THE DECK.

NOW YOU HAVE SOME SPECTATOR CALL OUT A NUMBER FROM ONE TO FIFTY WHICH WE WILL SUPPOSE IS THE NUMBER 19. COUNT THIS NUMBER OF CARDS ON TO THE TABLE EXCEPT THE LAST (19), WHICH IS SHOWN; THE HAND COVERING THE LOWER PORTION OR CORNER WHERE THE PREDICTION IS WRITTEN. HOLD THE CARD JUST AS YOU WOULD ANY ORDINARY CARD TRYING TO BRING OUT THE FACT THAT YOU ARE NOT TRYING TO CONCEAL ANYTHING ON THE CARD. IN THIS INSTANCE THE CARD HELD UP IS THE 3 OF HEARTS. WHILE THE RIGHT HAND

EXHIBITS THIS CARD THE LEFT HAND TURNS OVER OR REVERSES THE REMAINDER OF THE DECK; THE REVERSED CARD ON THE BOTTOM OF THE DECK NOW BEING BACK UP ON TOP OF THE DECK WHILE THE OTHER CARDS FACE UP BUT NOT KNOWN BECAUSE THE CARD IS BACK UP.

THE NUMBER 19 CARD WHICH IS THE 3 OF HEARTS MAY NOW BE LAID ON THE TABLE, FACE DOWN, BUT LET NO ONE HANDLE IT. PLACE ALL CARDS TOGETHER EXCEPT SELECTED ONE (#19 THE 3 OF HEARTS). SPECTATOR LOOKS UP THE WORD ON PAGE NINETEEN WHICH IS THE THIRD ONE DOWN. HAVE THIS WORD READ OUT LOUD AND THEN HAND THEM THE CARD FROM THE BOTTOM OF THE DECK AND AS IT COMES OFF FACE UP THEY PRESUME THAT IT IS THE ORIGINAL CARD WRITTEN ON BY THE PERFORMER. ON THIS PARTICULAR CARD WILL BE WRITTEN; #19-3H-ANOPHELES. PICK UP THE SELECTED CARD AND PLACE IT IN THE DECK WHICH IS LAID ASIDE.

NOTE:- ONLY ONE EXAMPLE IS GIVEN HERE AS THE SET UP MUST BE MADE BY THE READER. OF COURSE A DIFFERENT NUMBER GIVES A DIFFERENT NUMBER CARD AND WORD AS THERE ARE FIFTY DIFFERENT COMBINATIONS IN THE DECK.

THE ABOVE EXAMPLE IS TAKEN FROM A PACK MADE UP AND USING A TWENTY CENT DICTIONARY PROCURABLE FROM THE NICKLE AND DIME EMPORIUM. THE DICTIONARY IS OF GOOD SIZE AND DECENT LOOKING AND IS NOT ONE OF THOSE SMALL POCKET AFFAIRS THAT LOOK SO OUT OF PLACE IN A PERFORMANCE. THIS IS NOT AN ASPERSION TO THOSE WHO USE THE SMALLER ONES, BUT MERELY THE WRITERS OPINION OF WHAT SHOULD BE USED IN A PERFORMANCE.

THE TOTAL COST OF THE ABOVE EFFECT IS VERY LOW, WHICH ENTAILS THE PRICE OF ONE DICTIONARY AND TWO DECKS OF CARDS.

CALL IT WHAT YOU LIKE.

EDWIN L. BURCHELL

THIS IS MY METHOD OF WORKING COINCIDENCE, TELEPATHIC SELECTION, THE EYE-POPPER OR WHATEVER YOUR FAVORITE TERM FOR IT IS. THE EFFECT IS AS USUAL WHERE TWO CARDS ARE SELECTED, ONE FROM A RED BACKED DECK,

AND THE OTHER FROM A BLUE BACKED DECK. WHEN FINALLY TURNED UP TOGETHER THEY BOTH PROVE TO BE DUPLICATES.

METHOD:-TWO DECKS, ONE RED AND ONE BLUE-BACKED. TAKE THE COMPLETE SUIT OF SPADES FROM EACH DECK, ARRANGE IN CONSECUTIVE ORDER AND PLACE EACH ON TOP OF EACH RESPECTIVE DECK. GIVE THE SPECTATOR A FREE CHOICE OF EITHER DECK AND TELL HIM TO DO EXACTLY AS YOU DO. RIFFLE SHUFFLE YOUR DECK, BUT BE CAREFUL TO LEAVE THE SPADES STILL UNDISTURBED ON TOP. THEN GIVE YOUR DECK AN OVER HAND SHUFFLE AND LEAVE THE SPADES IN APPROXIMATELY THE CENTER OF YOUR DECK. TELL HIM TO PLACE HIS DECK (OF COURSE IT IS THOROUGHLY SHUFFLED WITH THE SPADES ALL DISARRANGED) ON THE TABLE FOR A MOMENT. FAN YOUR DECK AND ALLOW HIM A FREE SELECTION. IF HE DRAWS FROM THE CENTER AND YOU ARE QUITE SURE IT IS ONE OF THE SPADES BE SURE TO HAVE HIM REPLACE IT IN ANOTHER SECTION OF THE DECK. IF HE DRAWS A CARD WHICH YOU THINK IS NOT A SPADE HAVE HIM REPLACE IT SO THAT IT GOES INTO THE SUIT OF SPADES. TELL HIM TO CUT THE DECK THREE OR FOUR TIMES. TAKE THE DECK FROM HIM AND ASK HIM TO PICK UP HIS DECK FROM THE TABLE, AND HAVE HIM LOCATE AND PLACE ON TOP THE DUPLICATE OF HIS CARD WHICH HE PICKED FROM THE CARDS NOW IN YOUR HANDS. TURN YOUR BACK WHILE HE IS DOING THIS. RUN THROUGH DECK AND IF ONE OF THE SPADES IS MISSING FROM THE LINE-UP OR IS DISARRANGED YOU KNOW WHICH IT IS. OR IF SOME OTHER CARD IS IN WITH THE SPADES YOU KNOW IT IS THE SELECTED CARD.

IN ANY CASE, PLACE THAT CARD ON TOP. SPECTATOR ANNOUNCES HE IS READY. TURN AROUND AND ASK HIM TO TURN HIS TOP CARD FACE UP. YOU DO SO AT THE SAME TIME AND OF COURSE, THEY MATCH.

GENUINE BILL AND CIGARETTE MYSTERY.

TOMMY TUCKER.

IN THIS METHOD OF PERFORMING THE WELL KNOWN EFFECT, THE ORIGINAL BILL APPEARS IN THE BORROWED CIGARETTE.

APPARATUS:- A VANISHER FOR TWO CIGARETTES; A

POCKET HANDKERCHIEF WITH A PIECE OF PAPER SEWED INTO ONE CORNER TO FEEL LIKE A BILL ROLLED. A SMALL PACKAGE OF PAPER MATCHES AND A FAKE CIGARETTE. THE LATTER IS A CIGARETTE PARTLY HOLLOW TO PERMIT A ROLLED BILL TO BE PLACED INSIDE. THE BEST METHOD TO MAKE ONE OF THESE IS AS FOLLOWS. CUT A SMALL PIECE OF PAPER THAT IS THE SAME LENGTH AS A CIGARETTE AROUND THIS TO MAKE THE CIGARETTE. THE EDGES ARE GLUED AND THEN THE SMALL PIECE IS PUSHED DOWN UNTIL IT IS AT ONE END OF THE CIGARETTE. THIS LEAVES THE OTHER END OPEN AND HOLLOW. IT IS BEST NOT TO USE CIGARETTE PAPER, BUT, SOMETHING STRONGER, AS THEN THE FAKE CIGARETTE IS STIFFENED AND THE END THAT IS HOLLOW WILL NOT COLLAPSE SPELLING DISASTER.

TO PREPARE:- PLACE THE FAKE CIGARETTE IN ONE CLIP OF THE VANISHER, BUT, DO NOT PUSH IT DOWN TOO FAR. PIN THE GIMMICK THUS PREPARED ON THE LEFT SIDE SO THAT IT HANGS JUST ON THE LEVEL OF YOUR HIP POCKET. PLACE THE MATCHES IN THE LEFT TROUSERS POCKET. PLACE THE PREPARED HANDKERCHIEF IN YOUR LEFT HIP POCKET.

TO PERFORM:- BORROW A BILL AND HAVE THE NUMBERS NOTED ETC. ROLL THE BILL UP SMALL AND HOLD IN RIGHT FINGER TIPS. REACH INTO LEFT POCKET (HIP POCKET) AND TAKE OUT THE PREPARED HANDKERCHIEF, AND AT THE SAME TIME GRASP THE VANISHER IN THE LEFT HAND. SHAKE THE FOLDS OUT OF THE HANDKERCHIEF AND TRANSFER BILL TO LEFT FINGERS. AS YOU DO THIS, YOU PLACE THE BILL INTO THE END OF THE HOLLOW CIGARETTE. IT DOES NOT GO ENTIRELY IN, BUT, JUST THE END. WITH A LITTLE PRACTICE THIS CAN BE DONE NATURALLY. NOW THROW THE HANDKERCHIEF OVER THE LEFT FINGERS AND THE BILL. MAKE SURE THAT THE LOADED CORNER FALLS OVER THE HAND TOWARD YOURSELF, BEING THE CORNER NEAREST YOUR CHEST, AS THE HAND IS HELD IN FRONT. HAVE SOMEONE FEEL THE BILL UNDER HANDKERCHIEF.

THEN AS YOU REMARK THAT THE BILL IS THERE, PUSH IT DOWN INTO THE CIGARETTE AND RELEASE VANISHER WHICH FLIES UNDER COAT. GRASP THE LOADED CORNER OF THE HANDKERCHIEF AND HAVE SOMEONE FEEL OF THAT AFTER IT IS BROUGHT UP UNDER THE HANDKERCHIEF, INTO THE SAME POSITION THAT THE BILL OCCUPIED. NOW ROLL THE HANDKERCHIEF

AND HAND IT TO SOMEONE TO HOLD. ASK FOR THE LOAN OF A CIGARETTE. TAKE IT INTO THE RIGHT HAND AND TURNING SLIGHTLY TO THE LEFT WALK BACK TO THE CENTER OF THE STAGE, REACHING DOWN AND GRASPING THE VANISHER AGAIN WITH THE LEFT AND IMMEDIATELY PLACE LEFT HAND INTO LEFT TROUSERS POCKET. TURN FRONT AND WITHDRAW THE LEFT HAND WITH THE MATCHES HELD AT THE FINGERTIPS. PLACE THE BORROWED CIGARETTE INTO LEFT HAND (ACTUALLY INTO OTHER CLIP IN VANISHER) AS YOU OPEN MATCHES AND BREAK ONE OFF WITH THE RIGHT HAND. LIGHT THE MATCH AND STAND THERE TALKING UNTIL THE MATCH BURNS YOUR FINGER (APPARENTLY) AND YOU QUICKLY DROP IT. START TO TAKE ANOTHER MATCH BUT, BEFORE DOING THIS, PLACE THE FAKE CIGARETTE IN THE MOUTH WITH RIGHT HAND. STRIKE A MATCH AND LIGHT IT, AND AS YOU DO THIS YOU DROP LEFT HAND TO SIDE AND ALLOW THE GIMMICK TO FLY OUT OF SIGHT AGAIN.

TOSS THE MATCHES ONTO THE TABLE AND PUFF CIGARETTE. NOW BREAK THE CIGARETTE OPEN AND FIND BILL. THE BURNING OF THE FINGER IS IN THE ROUTINE FOR TWO PURPOSES. FIRST, IT APPEARS STRANGE IF THE PERFORMER PLACES THE CIGARETTE IN THE HAND AND THEN IMMEDIATELY REMOVES IT AGAIN, WITH NO REASON OR APPARENT MOTIVE. THIS PROVIDES A SLIGHT INTERVAL. SECOND, IT IS A GOOD LAUGH AND A NICE BIT OF BYPLAY TO AMUSE THE AUDIENCE.

HOW TO BE A MAGICIAN.

HARRY VALCARTE.

ON WHICH THE PERFORMER INSTRUCTS THE SPECTATOR HOW TO DO IT (?). THEY KNOW AS MUCH ABOUT IT AS WHEN THEY STARTED. A BORROWED PACK MAY BE USED.

EFFECT:- A CARD IS SELECTED, SHUFFLED INTO THE DECK HALF OF IT HELD BY PERFORMER AND THE OTHER HALF PLACED IN THE SPECTATOR'S POCKET. VOLUNTEER ASSISTANT IS HERE TOLD THAT BY RUBBING THE FINGERS TOGETHER HE WILL SO SENSITIZE THEM THAT UPON REACHING IN THE POCKET THE SELECTED CARD WILL JUMP INTO HIS HAND. I WILL NOT SWEAR THAT THE CARD DOES JUST THAT BUT AT LEAST HE PRODUCES IT.

METHOD:- AFTER DECK IS SHUFFLED THE PERFORMER

NOTES THE SECOND CARD (SAY THE A. OF DIAMONDS) FROM THE TOP. THIS IS MOST EASILY DONE BY FANNING THE PACK TO SHOW NO DUPLICATE CARDS ARE CONTAINED THEREIN. THE PACK IS HANDED TO A SPECTATOR WHO IS TOLD TO DEAL OFF ANY NUMBER (PREFERABLY OVER TEN) ONTO THE TABLE, THIS REVERSES THE CARDS AND BRINGS THE A OF DIAMONDS NEXT TO THE BOTTOM. THE PERFORMER TAKES THIS PACKET AND EXPLAINS THAT FOR HIS PURPOSE IT IS NECESSARY TO VERIFY THE NUMBER WHICH HE DOES--THIS ONCE MORE REVERSES THE PACKET BRINGING THE NOTED CARD 2ND FROM THE TOP AGAIN. THE REAL PURPOSE OF THIS IS BY APPARENT FREE HANDLING TO CREATE AN IMPRESSION OF HAPHAZARDNESS. THE COUNTING HAS NOTHING TO DO WITH IT, EXCEPT TO MISLEAD. THE PACKET OF COUNTED CARDS ARE NOW DEALT INTO TWO HEAPS, ONE AT A TIME. THIS BRINGS THE NOTED CARD ON THE BOTTOM OF THE SECOND PACKET.

THE SPECTATOR IS ASKED "WHICH HEAP", IF THE SECOND, HE IS ASKED TO NOTE THE BOTTOM CARD, IF THE FIRST THAT ONE IS TAKEN AWAY AND HE IS ASKED TO NOTE THE BOTTOM CARD OF THE REMAINING PACKET.

THE CARDS AFTER THIS FORCE, ARE NOW ALL SHUFFLED TOGETHER. THE PERFORMER TAKES THEM AND REMARKS THAT LACKING A WAND IT IS NECESSARY TO TAKE A FEW CARDS WITH WHICH HE CAN IMBUE THE SAME POWER. THIS ALLOWS HIM TO FAN THE CARDS FACE TOWARD HIM AND NOTE THE POSITION OF THE SELECTED CARD (?)--A. OF DIAMONDS-- THE CARDS ARE CUT ABOVE LEAVING THE FORCED CARD ON TOP. THIS PACKET IS PLACED IN THE VOLUNTEER ASST. POCKET BACK OUT. THE OTHER CARD (WHICH MIGHT BE ANYWHERE FROM 10 TO 30 ARE FANNED. THE PERFORMER ASKS IF THE CHOSEN CARD IS IN IT, APPARENTLY AS AN AFTERTHOT. THIS MAKES THE AUDIENCE BELIEVE THAT THE PERFORMER DOES NOT KNOW AS YET, THE CARD. THE SPECTATOR IS TOLD TO RUB HIS FINGERS TOGETHER THEN QUICKLY THRUST HIS HAND IN HIS POCKET AND TAKE THE FIRST CARD HIS FINGERS TOUCH--THE TOP CARD. "NOW MY FRIEND, YOU CAN GO RIGHT HOME AND DO THE TRICK FOR THE AMUSEMENT OF THE FOLKS" SAYS THE PERFORMER.

IF HE DOES NOT PRODUCE THE PROPER CARD THE MAGICIAN REACHES IN HIMSELF AND PRODUCES IT CLAIMING THAT HE DID NOT RUB HIS FINGERS PROPERLY. (THIS EFFECT IS

OLD, BUT THE METHOD IS NEW. DO NOT THINK THE LOOKING THRU THE PACK IS 'BAD MAGIC', IT RESTS WHOLLY ON LEAVING THE IMPRESSION THAT, IT IS NECESSARY TO USE HALF (OR WHATEVER THE NUMBER) OF THE PACK TO FINISH THE EXPERIMENT. THE AUDIENCE DOES NOT KNOW THAT YOU KNOW THE CARD-----REMEMBER THAT.

ROUTINE IT.

JAMES D TAYLOR

EFFECT:- THE PERFORMER HAS THREE CARDS SELECTED BY DIFFERENT MEMBERS OF THE AUDIENCE. THESE ARE RETURNED AND SHUFFLED INTO THE PACK. THE FIRST CARD IS NAMED BY THOUGHT READING. THE PACK IS THEN HANDED TO THE SECOND SPECTATOR. PERFORMER THEN REQUESTS THAT THE CARDS BE TOSSED TO HIM AND STATES THAT HE WILL CATCH THAT SELECTED CARD OUT OF THE PACK. AS THE BALANCE OF THE CARDS DROP TO THE FLOOR HE SHOWS THAT HE HAS CAUGHT THE SELECTED CARD. A NEWSPAPER IS THEN SPREAD OVER THE CARDS ON THE FLOOR. AFTER BEING BLINDFOLDED AND HAVING A KNIFE PLACED IN HIS HAND, HE STOOPS DOWN AND JABS IT THROUGH THE PAPER. ON LIFTING IT UP THE THIRD SELECTED CARD IS DISCLOSED, IMPALED ON THE POINT OF THE KNIFE.

METHOD AND ROUTINE:- IT IS NECESSARY, IN THIS EFFECT, THAT YOU SHOULD BE ABLE TO FORCE TWO CARDS. ALSO THAT YOU CAN BRING A CARD TO THE TOP OF PACK WITH THE ORDINARY TWO-HANDED PASS AND TO RETAIN IT THERE WHILE GIVING THE PACK A SHUFFLE. FORCE THE FIRST CARD AND THEN IN AN OFF HAND MANNER HAVE THE SECOND CARD DRAWN FROM ANY PORTION OF THE PACK. THE THIRD AND LAST CARD YOU FORCE. EACH CARD GOING TO A DIFFERENT SPECTATOR A LITTLE DISTANCE APART. HAVE THE FIRST FORCED CARD RETURNED AND WITH A FEW CUTS OR A SHUFFLE MIX IT IN THE PACK, THE SECOND CARD IS REPLACED AND BROUGHT TO THE TOP VIA THE PASS. HAVE THE THIRD AND LAST CARD PLACED IN AND BY MEANS OF A FALSE SHUFFLE GIVE THE PACK THE USUAL MIXING UP BUT KEEPING THE SECOND CARD ON TOP AT THE FINISH.

AFTER APPARENTLY HAVING THOROUGHLY MIXED THE CARDS YOU STATE TO THE FIRST SPECTATOR THAT YOU WILL TRY AND

OBTAIN THE NAME OF HIS CARD MENTALLY. WITH A LITTLE CARE AND SHOWMANSHIP YOU CONTINUE IN THIS MANNER. "I WANT YOU TO THINK OF YOUR CARD AND I WILL TRY AND GET AN IMPRESSION FROM YOUR THOUGHTS." PERFORMER PASSES HIS HAND OVER HIS EYES AS THOUGH HE WERE CONCENTRATING AND REMARKS, "IT'S GETTING CLEAR NOW, YOUR CARD WAS A RED CARD, YES IT WAS A HEART. IS THAT RIGHT? NOW I WILL TRY AND GET THE NUMBER OF SPOTS. THERE ARE ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIG---, NO, SEVEN. IT IS THE SEVEN OF HEARTS. AM I CORRECT? THANK YOU."

FOR THE SECOND CARD YOU PALM THE TOP CARD FROM THE PACK IN YOUR RIGHT HAND AND PASS THE PACK TO SOME SPECTATOR SAYING, "I WOULD LIKE TO HAVE YOU FIRST, SHUFFLE THE PACK AND THEN SECONDLY TO TOSS THE PACK TO ME AND I WILL TRY TO REACH RIGHT IN AND CATCH YOUR CARD FROM THE PACK." STAND ABOUT FOUR FEET FROM THE SPECTATOR AND, AS THE CARDS ARE TOSSED, BRING THE HANDS TOGETHER WITH A SLAP AT THE SAME TIME HITTING THE PACK. THE CARDS WILL FALL TO THE FLOOR. OPEN THE HANDS AND SHOW THE SELECTED CARD (PREVIOUSLY PALMED). NOW SORT OF RAKE THE CARDS IN A PILE WITH YOUR FOOT. IF THE THIRD CARD, IN THIS CASE THE "TEN OF DIAMONDS", HAPPENS TO BE FACE UP, TURN IT OVER AND MIX IT WITH THE REST OF THE CARDS. THESE CARDS ARE COVERED WITH THE NEWSPAPER. THE PAPER IS PREPARED AS FOLLOWS; A DUPLICATE OF THE THIRD CARD IS FASTENED TO THE PAPER WITH A TINY SPECK OF GLUE. JUST ENOUGH TO HOLD IT. USE A GOOD SIZE SHEET OF NEWSPAPER AND AFTER THE CARD IS ATTACHED, FOLD IT UP. NOW KNEEL DOWN BY THE CARDS AND SPREAD THE PAPER OVER THEM. TAKE THE KNIFE AND PLACE IT ON THE PAPER. PLACE THE BLINDFOLD ALONGSIDE OF THE KNIFE AND SAY TO THE SPECTATORS.

"I HAVE COVERED THE CARDS WITH A NEWSPAPER AND TO MAKE IT DOUBLY HARD I WILL BLINDFOLD MYSELF." DO SO AND ARRANGE BLINDFOLD SO YOU CAN SEE DOWN ALONG THE SIDES OF YOUR NOSE. GROPE AROUND OVER THE PAPER UNTIL YOU FIND THE KNIFE. THIS SHOULD BE OF A DAGGER TYPE WITH ABOUT A SIX INCH BLADE. YOU NOW SAY, "I AM GOING TO TRY AND LOCATE THE THIRD SELECTED CARD BY STABBING THROUGH THE PAPER. IF I AM SUCCESSFUL THE CARD WILL BE IMPALED ON THE POINT OF THE KNIFE." NOW ASK THE SPECTATOR TO NAME THE CARD. THIS WILL ALLOW EVERY ONE TO

RECOGNIZE THE CARD AND YOU WILL NOT SPOIL THE CLIMAX BY HAVING TO ASK THE SPECTATOR TO IDENTIFY THE CARD LATER. PUT A LITTLE SHOWMANSHIP INTO THE STABBING BY SEARCHING AROUND AS THOUGH TRYING TO LOCATE THE CARD. NOW JAB THROUGH THE PAPER. THE EXACT SPOT TO JAB IS IDENTIFIED BY A PARAGRAPH OR ADVERTISEMENT PREVIOUSLY NOTED WHEN YOU ATTACH THE CARD. AFTER YOU STAB THROUGH THE PAPER, TURN IT UP BY A SWEEPING GESTURE WITH THE KNIFE. THE AIR PRESSURE WILL FORCE THE PAPER DOWN TO THE HANDLE LEAVING THE CARD ON THE EXTREME POINT. PAPER IS THEN TORN FROM THE KNIFE SHOWING THE CARD STUCK ONTO THE BLADE OF THE KNIFE.

TAKE IT AGAIN

LESTER WATTS

EFFECT: A DECK OF CARDS IS THOROUGHLY SHUFFLED BY THE PERFORMER AND FANNED FOR SELECTION. AFTER THE SPECTATOR HAS NOTED HIS CARD, IT IS RETURNED TO THE DECK WHILE THE PERFORMER IS SHUFFLING. IMMEDIATELY THE DECK IS OFFERED TO SPECTATOR TO BE CUT. THE PERFORMER THEN GIVES THE DECK A DOVETAIL SHUFFLE MIXING THE CARDS THOROUGHLY. HE CUTS THE DECK, OFFERING ONE HALF OF THE CARDS TO THE SPECTATOR. SPECTATOR TAKES THE TOP CARD, AND, LO AND BEHOLD!. IT IS THE SELECTED CARD.

SECRET: ONE NARROW CARD IS REQUIRED. THE PERFORMER SHUFFLES THE DECK THOROUGHLY, KEEPING THE NARROW CARD ON THE BOTTOM, AND THEN FANS, REQUESTING THE SPECTATOR TO SELECT A CARD. THE CHOICE OF THE CARD IS FREELY GIVEN - ANY CARD IN THE DECK. NO FORCE IS REQUIRED, SINCE THE PERFORMER DOES NOT KNOW WHAT THE CARD IS - NOR CARES.

WHILE THE SPECTATOR IS NOTING THE CARD, THE PERFORMER COMMENCES THE HINDU SHUFFLE, LETTING CARDS DROP FROM THE TOP OF THE DECK HELD IN RIGHT HAND ONTO THE PALM OF THE LEFT HAND. HE TELLS THE SPECTATOR TO INSERT HIS CARD WHENEVER HE WISHES. WHEN THE CARD IS RETURNED TO THE DECK, PERFORMER STOPS THE SHUFFLE, PLACING THE REMAINING CARDS FROM HIS RIGHT ONTO THE PILE IN HIS LEFT. SINCE THE HINDU SHUFFLE TRANSFERS CARDS FROM THE TOP OF THE DECK TO THE OTHER HAND, THE NARROW

CARD IS STILL RETAINED ON THE BOTTOM OF THE PACK. AS SOON AS THE SPECTATORS CARD IS RETURNED, THE BALANCE OF THE CARDS ARE SLAPPED DOWN ON IT, THUS PLACING THE NARROW CARD ON TOP OF THE SELECTED CARD.

SPECTATOR THEN CUTS THE DECK AND GIVES IT BACK TO PERFORMER. A GOOD DOVETAIL SHUFFLE NEXT FOLLOWS. DOVETAIL SHUFFLE FROM SIDE INSTEAD OF TOP BEING SURE TO KEEP THE SELECTED CARD IN TOP HALF WHEN YOU DOVETAIL SHUFFLE. THEN THERE IS NO FEAR OF THE NARROW CARD AND THE SELECTED CARD BECOMING SEPARATED. THE PERFORMER THEN LOCATES THE NARROW CARD BY RUNNING HIS THUMB DOWN THE SIDE OF THE DECK, SEPARATES THE CARDS AT THAT POINT, MAKING IT SEEM AS IF HE JUST CUT THE DECK HAPHAZARDLY, AND OFFERS THE LOWER HALF TO THE SPECTATOR, WHO TAKES THE TOP CARD. AND, WONDER OF WONDERS, THE VICTIM IS LOOKING AT THE SAME CARD HE FREELY SELECTED IN THE BEGINNING.

POKER PRESTIDIGITATION

TOMMY TUCKER

EFFECT: THE FOUR ACES ARE PLACED ON DECK AND THE DECK IS THEN GIVEN A THOROUGHLY SHUFFLING, CUTS, ETC. THE CARDS ARE THEN LOCATED IN A SURPRISING MANNER.

METHOD: THE ONLY REQUIREMENTS ARE GOOD CARDS AND THE ABILITY TO "WEAVE" OR OTHERWISE SHUFFLE THE TWO HALVES OF THE DECK TOGETHER SO THAT THE ENDS WILL INTERLACE PERFECTLY. THIS IS NOT DIFFICULT WITH NEW CARDS, BUT, NEARLY IMPOSSIBLE WITH A NEW DECK.

AFTER THE ACES ARE SHOWN AND PLACED ON TOP, YOU UNDERCUT ABOUT A QUARTER OF THE DECK WHICH IS PLACED ON TOP COVERING THE ACES. NEXT DIVIDE THE DECK INTO HALVES AND "WEAVE" THEM TOGETHER AT THE ENDS. AS THIS "WEAVING" OF CARDS HAS ALREADY BEEN EXPLAINED IN SEVERAL BOOKS ON MAGIC I WILL NOT GO INTO DETAILS BUT, WILL REFER YOU TO JEAN HUGARD'S BOOKS WHICH I BELIEVE WILL EXPLAIN THE PROCESS THOROUGHLY. BEFORE COMPLETING THE SHUFFLE, GLANCE AT THE CENTER OF DECK AND SEE IF EVERY CARD IS INTERLACED AS IT SHOULD BE. A CARD OUT OF PLACE LOWER OR HIGHER WILL MAKE NO DIFFERENCE. IF

CARDS ARE NOT INTERLACED AT CENTER TO SUIT YOU, BREAK THEM AND "WEAVE" THEM ONCE MORE. THIS IS THE IMPORTANT STEP. YOU WILL FIND IT EASY TO CHECK THIS STEP AFTER A FEW TRIALS.

FINISH YOUR SHUFFLE BY HOLDING CARDS IN HANDS AND "RIFFLING" THEM AS IN FANCY BRIDGE SHUFFLES.

NOW STATING TO SPECTATORS THAT YOU WILL FIND YOUR LUCKY CARD WITHOUT WHICH YOU WOULD NOT BE ABLE TO PERFORM THIS FEAT, YOU RUN THROUGH THE CARDS UNDER THE PRETENSE OF LOOKING FOR THIS LUCKY CARD, BUT, IN REALITY YOU ARE LOOKING FOR THE ACES. AFTER LOCATING THEM YOU RUN BY THE LAST ACE AND SEPARATE THE PACK AT THIS POINT. CARDS ARE RUN FROM BOTTOM TO TOP FACES UP.

PLACE THE NEXT CARD BEYOND THE ACE ON THE TABLE AND THEN AS ATTENTION IS ON THIS CARD, CASUALLY PLACE BOTTOM HALF WHICH IS IN RIGHT HAND BENEATH PACKET IN LEFT HAND AND TURN WHOLE DECK FACE DOWN ON LEFT HAND. THE FOUR ACES ARE NOW AT THE TOP OF THE PACK WITH AN INDIFFERENT CARD BETWEEN EACH ACE.

DEAL TWO PILES OF FOUR CARDS EACH FROM THE PACK AND ACES WILL BE IN LEFT HAND HEAP AND THE INDIFFERENT CARDS IN THE OTHER. FORCE THE ACE PACKET AND BY RUBBING LUCKY CARD ON PACK AND THEN ON THE ACES CAUSES THE CHANGE OF THE ACES LEAVING THE DECK AND APPEARING IN THE FORCED HEAP.

THE TOP ACE CAN BE A KEY CARD, MARKED, SLICKED, OR OTHERWISE PREPARED, IF THE DECK IS YOUR OWN PROPERTY AND YOU CAN THUS SIMPLY CUT THEM AFTER SHUFFLE AND ELIMINATE THE "LUCKY CARD".

MISER'S DREAM

JAMES D. TAYLOR

IN MY PRESENTATION, OF THE FOLLOWING ROUTINE, I USE A SMALL UNPREPARED BUCKET, THIS BUCKET IS THE TYPE USED BY CHILDREN IN THE SAND PILES AND CAN BE PROCURED AT THE TEN CENT STORE. I ALSO USE ABOUT FIFTEEN PALMING COINS, HALF DOLLAR SIZE. SET THE BUCKET ON THE

TABLE TO YOUR LEFT AND PLACE THE COINS BACK OF THE PAIL. PLACE A REAL HALF DOLLAR IN THE RIGHT TROUSERS POCKET.

IN STARTING, REQUEST THE ASSISTANCE OF A BOY FROM THE AUDIENCE. AS HE COMES TO THE STAGE ASK HIS NAME, INTRODUCE YOURSELF, AND SHAKE HANDS WITH HIM. THEN PROCEED WITH THE FOLLOWING PATTERN.

(P-PERFORMER. B-BOY.)

P-"JOHNNY, DID YOU EVER DO A MAGIC TRICK?"

B-"No." (OR 'YES', IT DOESN'T MATTER, CONTINUE PATTERN AS GIVEN.)

P-"DID YOU EVER HELP A MAGICIAN DO A MAGIC TRICK?"

B-"No."

P-"WELL, BEFORE YOU CAN BE A MAGICIAN, YOU MUST BE ABLE TO TALK TO THE AUDIENCE. DID YOU EVER SPEAK A PIECE IN SCHOOL?" (IF BOY SAYS, "No," CONTINUE WITH PATTERN. IF HE SAYS, "YES," THEN ASK HIM IF HE CAN SAY IT FOR THE AUDIENCE. HE WILL PROBABLY SAY HE HAS FOR GOTTEN IT OR REFUSE, THEN CONTINUE. IF HE WISHES TO SAY IT LET HIM AND THEN CONTINUE.) "WELL IN ORDER TO TEST YOU OUT. WILL YOU DO AS I DO AND SAY WHAT I SAY." (REGARDLESS OF ANSWER CONTINUE.) "YOU WILL TRY, WON'T YOU?"

B-"Yes."

P-"STAND UP STRAIGHT. THROW OUT YOUR CHEST." (AS YOU SAY THIS PLACE ONE HAND IN THE MIDDLE OF HIS BACK AND ONE HAND ON HIS SHOULDER AND FORCE OUT HIS STOMACH.) "THAT ISN'T YOUR CHEST. HERE IS YOUR CHEST." (POINT AT CHEST.) "ALREADY NOW, REPEAT AFTER ME, 'LADIES AND GENTLEMEN'." (AS YOU SAY THIS POUND ON YOUR HAND WITH YOUR FIST. YOU MAY HAVE TO PROMPT THE BOY TO GET HIM STARTED.)

B-(REPEATS) "LADIES AND GENTLEMEN."

P-"I AM ABOUT TO PLACE MYSELF."

B-(REPEATS IT)

P-"IN THE HANDS OF-"

B-(REPEATS IT)

P-"A-"

B-(REPEATS IT)

P-"PRESTIDIGATOR." (THE BOY WILL HAVE TROUBLE HERE AND GET A GOOD LAUGH. REPEAT IT FOR HIM UNTIL HE SAYS IT,

OR TRIES TO.) THEN CONTINUE, "WE ARE GOING TO-"

B-(REPEATS IT)

P-"SIMULTANEOUSLY-"

(BOY WILL STUMBLE HERE. ITS GOOD FOR A LAUGH.)

P-"PERFORM IN THE ART OF-"

B-(REPEATS IT)

P-"LEGERDEMAIN." (BOY WILL HAVE TROUBLE HERE AND GET A GOOD LAUGH.)

P-"THAT IS VERY GOOD JOHNNY, AND NOW THAT YOU ARE A MAGICIAN, I AM SURE THE FIRST THING YOU WOULD LIKE TO KNOW IS WHERE YOUR SALARY IS COMING FROM. I AM GOING TO SHOW YOU THE BEST WAY OF GETTING MONEY WITHOUT WORKING FOR IT. WILL THIS PAIL FULL BE ENOUGH TO START?"

THE BOY SHOULD BE STANDING AT YOUR LEFT, BETWEEN YOU AND THE TABLE AND AS YOU REACH BEHIND HIM TO GET THE PAIL, IN THE RIGHT HAND, SECRETLY GET THE COINS IN THE LEFT. THE HAND WITH THE COINS SHOULD BE HELD NATURALLY AT THE SIDE. AS YOU SAY, "WILL THIS PAIL FULL BE ENOUGH." HAND HIM THE PAIL AND PUT YOUR HAND IN YOUR POCKET AND GET THE REAL HALF DOLLAR. DO NOT HURRY THIS MOVE. IF YOU USE A MECHANICAL PAIL; AS YOU GET THE PAIL FROM THE TABLE, DO SO WITH THE LEFT HAND AND AT THE SAME TIME GET THE COIN FROM YOUR POCKET. IF YOU DO NOT FEEL THE MECHANICAL PAIL WOULD BE SAFE IN HIS HANDS, MERELY SHOW HIM THE INSIDE OF IT.

TAKE THE PAIL FROM THE BOY WITH YOUR RIGHT HAND, REAL HALF DOLLAR IS THUMB PALMED. PLACE THE PAIL IN THE LEFT HAND. BY INVERTING THE PAIL AND PLACING IT DOWN OVER THE HAND YOU WILL BE ABLE TO SET THE COINS FOR DROPPING.

"ALL YOU HAVE TO DO IS TO REACH INTO THE AIR AND GATHER ALL THE PARTICLES OF SILVER FLOATING ABOUT AND SQUEEZE THEM TOGETHER." (AS YOU REACH IN THE AIR BRING THE COIN TO YOUR FINGER TIPS. HOLD IT SO THE AUDIENCE CAN SEE YOU REALLY HAVE SOMETHING.) "EXAMINE THAT. SEE IF IT IS ALLRIGHT." (HAND THE COIN TO THE BOY AND SECRETLY TELL HIM TO BITE IT. IT WILL BE A GOOD LAUGH.)

"DROP IT IN THE BUCKET." (BOY DROPS IT.) "I WILL DO THAT AGAIN FOR YOU. ALL YOU HAVE TO DO IS TO REACH

IN THE AIR AND GRAB HOLD. YOU MUST KEEP YOUR HAND CLOSED TIGHT. IT IS MAGIC MONEY, IF YOU OPEN YOUR HAND IT WILL DISAPPEAR."

(SUIT ACTION TO THE PATTERN, IN THE ABOVE. THEN APPARENTLY DROP THE COIN IN THE BUCKET. REALLY DROPPING ONE FROM THE LEFT HAND.) NOW TELL THE BOY TO TRY IT. PROMPT ALONG BY SAYING, "GRAB HOLD, KEEP YOUR HAND CLOSED. DROP IT IN THE BUCKET." AS HE APPARENTLY DROPS IT IN LET ANOTHER COIN DROP FROM THE LEFT HAND. THE SOUND OF THE COIN DROPPING WILL BRING A SURPRISED LOOK TO THE BOYS FACE AND WILL BRING ONE OF THE BEST LAUGHS OF THE ENTIRE ROUTINE.

(DUMP THE COINS INTO THE RIGHT HAND.) AND SAY, "THAT MAKES THREE, DOESN'T IT?" (COUNT THEM INTO THE PAIL.) "ONE, TWO, AND THIS ONE I WILL PASS THROUGH THE BOTTOM." (WHEN YOU COUNT THE COINS INTO THE PAIL RETAIN THE REAL HALF DOLLAR UNTIL THE LAST. AS YOU MAKE A PASS TOWARD THE BOTTOM OF THE PAIL LET A COIN DROP FROM THE LEFT HAND. AT THE SAME TIME THUMB-PALM THE REAL COIN IN THE RIGHT. THIS WILL LEAVE YOU THE REAL COIN TO WORK WITH. IN THE NEXT MOVES YOU EXPOSE, OR PALM, THE COIN AS THE CASE MIGHT BE AND WHEN YOU APPARENTLY DROP A COIN IN THE PAIL, REALLY DROP ONE FROM THE LEFT HAND. PRODUCE COINS AS FOLLOWS:- PICK ONE FROM THE BOY'S COLLAR, BLOUSE, TROUSER KNEE, THEN HIS SLEEVE. LOOK AT THE LAST ONE AND SAY, "THIS LOOKS LIKE A COUNTERFEIT." (APPARENTLY TOSS IT INTO THE AIR,) "WHAT GOES UP MUST COME DOWN. LOOK OUT FOR YOUR HEAD." (AS YOU SAY THE LAST HOLD THE PAIL, OVER HIS HEAD AND LET ONE COIN DROP. APPARENTLY CATCHING THE ONE YOU THREW AWAY. THEN PICK ONE FROM HIS NOSE.) "I AM GOING TO MAKE THIS ONE PASS IN ONE EAR AND OUT THE OTHER." (HOLD THE BUCKET UNDER HIS LEFT EAR AND AS YOU APPARENTLY PUSH A COIN IN HIS RIGHT EAR, LET ONE FALL IMMEDIATELY IN THE BUCKET.)

"WHY! THAT WENT RIGHT THROUGH. YOUR HEAD MUST BE EMPTY." (THEN PRODUCE A COIN FROM HIS TIE.) "YOUR NOSE MUST BE LEAKING." (APPARENTLY DROP IT IN THE BUCKET AND THEN REACH IN HIS POCKET. LEAVE THE REAL COIN BUT APPARENTLY BRING ONE OUT AND DROP IT IN THE PAIL. DUMP THE COINS INTO THE HANDS.)

"WE HAVE ALMOST ENOUGH." (LET THE COINS DRIBBLE BACK INTO THE PAIL.) DO THIS SO THE AUDIENCE CAN SEE THAT A NUMBER HAVE BEEN PRODUCED.) "I BELIEVE WE CAN GET A FEW MORE." (TAKE HOLD OF THE BOY'S NOSE WITH THE RIGHT HAND. HOLD THE PAIL UNDERNEATH AND, AS YOU APPARENTLY SQUEEZE THE BOY'S NOSE, LET THE COINS DROP FROM THE LEFT HAND, ONE FOR EACH SQUEEZE. THE HARDER YOU APPARENTLY SQUEEZE HIS NOSE, THE FUNNIER IT WILL APPEAR. AT THE LAST SQUEEZE, LET THE BALANCE OF THE COINS DROP IN A SHOWER.)

"DO YOU FEEL BETTER? NOW I WANT TO THANK YOU VERY MUCH FOR HELPING ME AND WHEN YOU GET HOME YOU TRY IT FOR YOURSELF." (START TO USHER HIM OFF THE STAGE. AT THE FOOTLIGHTS STOP HIM.) "JOHNNY, YOU DIDN'T KEEP ANY OF THE MONEY, DID YOU?" (HE WILL SAY NO.) "SHAKE YOURSELF, SEE IF ANY RATTLES." (AFTER HE SHAKES HIMSELF.) "WOULD YOU MIND LOOKING THROUGH YOUR POCKETS?" (WHILE HE LOOKS THROUGH HIS POCKETS, SAY TO THE AUDIENCE, "HE LOOKS LIKE AN HONEST BOY. I DON'T THINK HE WOULD KEEP ANY OF MY MONEY." (WHEN THE BOY FINDS THE COIN IN HIS POCKET, YOU CAN IMAGINE THE LOOK ON HIS FACE. THEN SAY RATHER SARCASTICALLY.) "DROP IT IN THE BUCKET." (THE BOY THEN TAKES HIS SEAT. THIS LAST PIECE OF BUSINESS WILL GET A GOOD LAUGH TO FINISH THE EFFECT.)

MAGICIAN'S "HANDY" ACCESSORY

JOHN MORIN

PERFORMERS WHO WORK WITHOUT AN ASSISTANT, AND PERFORMS THE RISING CARDS, COIN JARS, ETC. IN FACT, ANY OF THE MULTIFARIOUS EFFECTS NECESSITATING THE PULLING OF A THREAD, WILL FIND THIS LITTLE ACCESSORY TO BE AN INVALUABLE HELP.

WE WILL DESCRIBE A METHOD OF USING IT TO PERFORM OUR OLD FRIEND "THE RISING CARDS". THE PRACTICAL MAGICIAN WILL READILY SEE ITS PRACTICABILITY IN ADAPTING IT TO WORK HIS OWN PET EFFECTS IN WHICH IT IS NECESSARY TO PULL A THREAD.

METHOD:- CARDS ARE THREADED IN THE USUAL MANNER, AND HID BEHIND A HANDKERCHIEF LYING ON THE TABLE, OR,

FOR THE ARTIST WHO DESIRE A BARE TABLE TOP, THE CARDS CAN BE HELD IN READINESS IN A LITTLE SERVANTE FASTENED UNDERNEATH THE PACK EDGE OF TABLE. THE ACCESORY IS TIED TO THE END OF THREAD LEADING TO THREADED CARDS, AND HUNG ON A PIN DRIVEN IN BACK EDGE OF TABLE.

AFTER CARDS ARE FORCED, REPLACED, PACK SHUFFLED, ETC. PACK IS LAID ON TABLE WHILE ATTENTION IS CALLED TO GLASS. IN THE ACT OF PICKING UP THE PACK THE THREADED CARDS ARE ADDED TO IT, AND THE WHOLE IS PLACED IN GLASS, OR HOULETTE.

WHILE THE RIGHT HAND SETS THE RECEPACLE ON THE TABLE, THE LEFT SLIDES THE ACCESORY FROM THE PIN AND FASTENS IT TO THE TROUSERS, AT ABOUT THE HEIGHT THE HAND OCCUPIES WHEN HANGING NATURALLY AT THE SIDE. THEN STEPIING BACK TO TAKE UP THE SLACK, THE CARDS ARE CAUSED TO RISE AT THE WILL OF THE PERFORMER BY SLIGHTLY BENDING FORWARD AT THE WAIST.

THEN ANOTHER SHORT STEP IS TAKEN BACKWARDS TO TAKE UP THE ADDITIONAL SLACK CAUSED BY THE RISING OF THE FIRST CARD. PROCEED IN A LIKE MANNER WITH THE OTHER CARDS. AFTER THE LAST CARD RISES, LEFT HAND DETACHES ACCESORY AND LAYS IT ON THE TABLE BEHIND THE GLASS, OR OTHER OBJECT.

OTHER TRICKS REQUIRING THE PULLING OF A THREAD CAN BE WORKED THE SAME WAY. WHILE THE METHOD IS NOT NEW, A SINGLE TRIAL WILL CAUSE THE PERFORMER WHO HAS HAD TO FUMBLE WITH A BENT PIN TO BE THANKFUL FOR THE "MAGICIAN'S HANDY ACCESORY".

THE USEFULNESS OF THIS SMALL ACCESORY SHOULD NOT BE OVERLOOKED. IT GIVES THE PERFORMER THE FREE USE OF BOTH HANDS AND THE EFFORT TO ATTACH IT TO THE TROUSER LEG IS ENTIRELY NATURAL, AS THE HAND SIMPLY DROPS TO SIDE AND THE ACCESORY IS IN POSITION. THERE ARE NO FUMBLING MOVES AS THIS ITEM IS SO CONSTRUCTED THAT IT WILL READILY GRASP AND STAY PUT UNTIL REMOVED. A MORE VALUABLE ITEM COULD NOT BE THOUGHT OF FOR THE CONVENIENCE OF PULLING A THREAD ANYTIME AFTER IT IS ATTACHED. YOUR FREE USE OF THE HANDS SHOULD MAKE YOU SEND FOR THIS ITEM AT ONCE.

FOR THOSE WHO USE AND WANT THE BEST IN THEIR WORK, I AM OFFERING THIS USEFUL DEVICE FOR ONLY \$0.35. SIMPLY SEND IN YOUR ORDER AND LET ME DO THE REST.

THERE YOU ARE!

VAL EVANS

EFFECT:- THE PACK IS DIVIDED INTO TWO HALVES AND THE SPECTATOR CHOOSES ONE, FROM THIS HE SELECTS ONE, PLACES IT BACK IN HIS PACKET SHUFFLES THEM AND HANDS THEM BACK TO THE PERFORMER WHO THRU A MATHEMATICAL CALCULATION DISCOVERS THE CARD AND PROCEEDS TO SPELL IT, REMOVING A CARD FROM THE TOP OF THE PACK FOR EACH LETTER AND AFTER THE FINAL LETTER TURNS UP THE PROPER CARD.

METHOD:- REMOVE THE A-2-6-10 OF DIAMONDS, 3-7-8-Q OF CLUBS, 3-4-5-8-9-J-Q-K OF SPADES, 3-4-5-7-8-9-J-Q-K OF HEARTS. WHICH MAKES 25 CARDS IN ALL, SHUFFLE THESE AND PLACE ON TOP OF THE PACK, YOU ARE NOW PREPARED TO PERFORM.

PERFORMER REMARKS THAT BUT HALF OF THE PACK IS NEEDED FOR THE ENSUING MYSTERY, THEREFOR COUNTS OFF HALF (REALLY 25) HE NOW LAYS BOTH HALVES ON THE TABLE WITH THE REMARK "WHICH WILL I TAKE". IF THE PREVIOUSLY SORTED 25 IS CHOSEN ALLRIGHT AND GOOD BUT IF THE OTHER THE PERFORMER TAKES THAT AWAY. THE SPECTATOR MENTALLY SELECTS A CARD FROM THE 25, SHUFFLES THEM AND THEN HANDS THEM TO THE PERFORMER WHO PROCEEDS TO DEAL THE CARDS FACE UP IN PACKETS OF FIVE EACH (FIVE HEAPS). THE SPECTATOR IS ASKED IF HE SEES HIS CARD IF SO IN WHAT HEAP. READ CAREFULLY. THE HEAPS ARE SO PICKED UP THAT THE DESIGNATED HEAP GOES IN THE CENTER OF THE BUNCH, IN OTHER WORDS TWO HEAPS GO OVER AND TWO UNDER THE HEAP CONTAINING THE SELECTED CARD. THE CARDS ARE AGAIN DEALT OUT IN THE MANNER ABOVE WITH THE EXCEPTION, THE TOP CARD STARTS THE FIRST HEAP, THE SECOND STARTS THE SECOND ETC. THROUGHOUT DEALING SIMILAR TO A FIVE HANDED POKER GAME. THESE CARDS ARE OF COURSE, FACE UP AND LAID DOWN IN SUCH A MANNER THAT THEY ALLOW THE INDEXES TO SHOW. THE PERFORMER ONCE AGAIN ASKS IN WHICH HEAP THE SELECTED CARD IS. THE CARD WILL BE THE

MIDDLE CARD OF THAT PACKET.

THE CARDS ARE ONCE MORE PICKED UP LEAVING THE DESIGNATED HEAP IN THE CENTER OF THE BUNCH AS BEFORE. THE PERFORMER NOW NAMES THE CARD AND PROCEEDS TO SPELL IT, REMOVING A CARD FROM THE TOP OF THE PACK FOR EACH LETTER. THESE CARDS ARE LAID FACE UP ON THE TABLE AND UPON UTTERING THE LAST LETTER THE PERFORMER FINDS THE CHOSEN CARD IN HIS HAND OR ELSE THE ONE FOLLOWING. IF THE CARD DOES NOT TURN UP AT THE LAST LETTER NAME THE CARD AND TURN UP THE NEXT ONE. THE ABOVE IS A NATURAL PROCEEDING. THE CHOSEN CARD IS THIRTEEN FROM THE TOP. SOME OF THE CARDS TAKE TWELVE AND SOME THIRTEEN LETTERS.

IN SPELLING THE CARDS USE THE PREPOSITION 'OF'
THUS,

1-2-3-4-5-6-7-8-9-10-11-12.
F-O-U-R-O-F-H-E-A-R -T -S.

FINIS.

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