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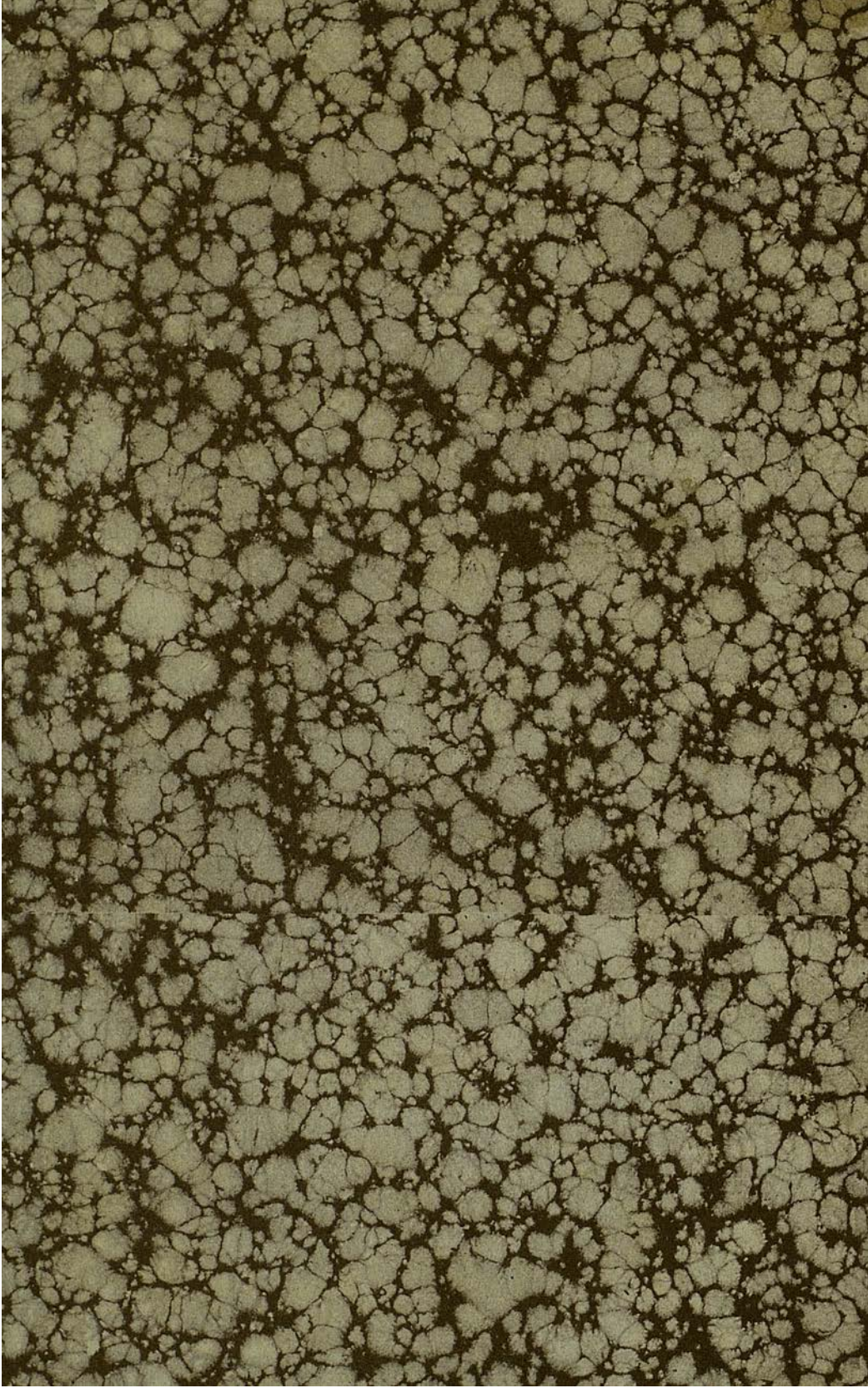
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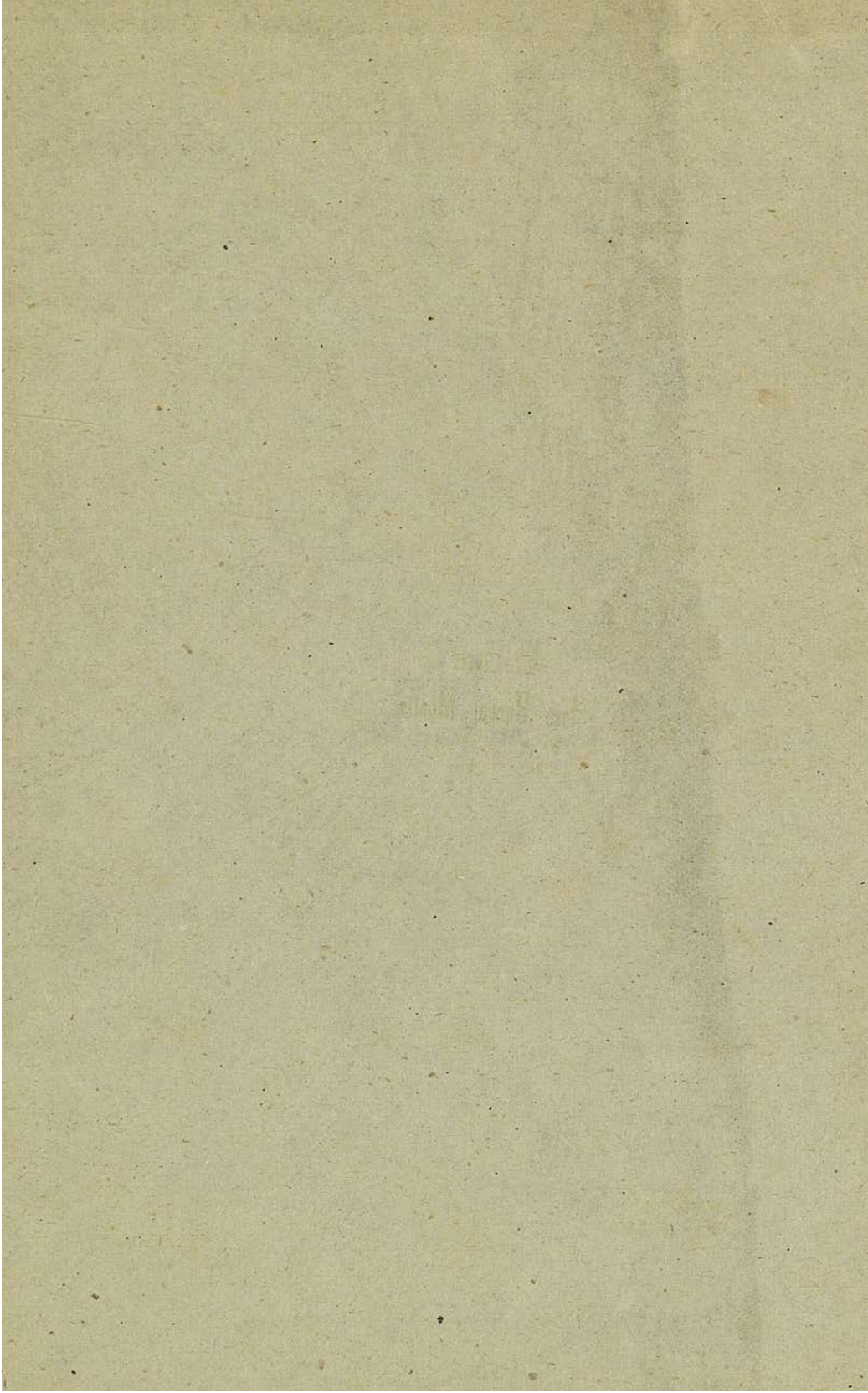
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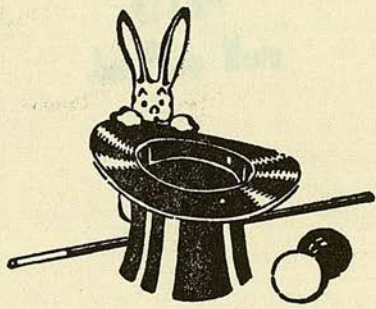
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*Doc-Hug*

MIRACLE METHODS NO. 1

# The Stripper Deck

SECOND EDITION



*by*

**JEAN HUGARD**

*and*

**FRED BRAUE**

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## INTRODUCTION

The prepared pack of cards, commonly known in America as a *stripper* pack, is one of the oldest devices of card magic. Essentially the pack is one the sides of which have been tapered, the deck thus being infinitesimally wedge-shaped at one end. It is obvious that, if a single card or a number of cards be reversed in such a deck, these can be found at will, since the wide end of the reversed cards may be felt at the narrow end of the pack.

It is a curious fact that the stripper pack has not been highly regarded by the conjuring fraternity, which for the most part has thought of it as a plaything for novices. This may be accounted for in great part, through its neglect at the hands of magical writers. The earliest mention that we have been able to find is by Guyot in his book *Nouvelles Recreations Physiques et Mathematiques*, published at Paris in 1769. He describes two tricks only, the discovery of a chosen card by the reversal of the deck and the stripping apart of the two colors at a single stroke. Subsequent writers have, for the most part, simply repeated these two tricks. This paucity of information as to the possible uses of the principle and the inferior quality of some of the stripper packs presently on the market, these cards being cut so strongly wedge-shaped as to invite detection by observant onlookers, have no doubt contributed to the disdain shown by magicians for this ingenious instrument of deception. Yet, as the reader will come to understand after perusing this book, some of the most brilliant of card effects are made possible with this deck, effects which have resulted from the discovery and application of new and ingenious principles.

Many of these principles and tricks are evolvments of the authors, separately and jointly, and never before have appeared in print, having been reserved for their private use. Some of these, of which the authors are immodestly proud, have been marked with a brand—H-B—, and the authors can only ask the reader to indulge them in their vanity, since they feel that this book cuts cleanly into new lands never before explored. In sharing these and other feats with the fraternity, it is their hope that the despised stripper deck will come to be regarded with the respect to which it is entitled.

## PREPARING THE STRIPPER DECK

In performing the feats described in this book, the reader should use a deck the sides of which have been stripped extremely finely; cards which have been cut coarsely may be acceptable for platform work, but for intimate trickery a delicate strip is essential. With such a deck a card may be reversed and the deck handed to a spectator without fear that he will discover the subterfuge; indeed, it is only after a certain amount of experiment that the conjurer himself will learn the technique necessary for the location and control of reversed cards.

Packs as finely stripped as these are difficult to obtain and for this reason the authors' method of preparing the deck is given herewith: First of all, take two playing cards and of these make two templates for use in preparing the deck. From a side of each card trim, with sharp scissors or razor-blade, a tiny triangular strip running nearly the length of the card. Upon each card mount a strip of cigarbox wood slightly smaller than the surface of the playing card, using a good glue or rubber cement. Finally secure a fine-toothed wood file.

Place the templates at the top and bottom of a pack of cards of good quality. Insert the pack and templates in a vise (or, if you prefer, secure

two small hand-vises and clamp one at each end of the pack and the templates). Using the file, score the sides of the pack briskly until it is cut to the depth of the guiding template. Be careful to file at right angles to the side of the pack, lest certain of the cards be wider than others, if only by a fraction of an inch. After the side of the deck has been cut to the approximate requirement, remove the pack and the template and riffle the ends of the pack when a fine white powder will be blown from it. Shuffle the cards, being careful not to reverse any of them, and once again place the pack between the templates and insert it in the vise. Again score the side of the pack with the file; thus, if the original filing was not made at a perfect right angle, this second filing will compensate for the original error by reducing any cards which may be higher than others. Repeat the procedure if necessary.

The side thus filed should be reduced less than a thirty-second of an inch at the narrow end—as finely as the reader finds, in his experience, a pack may be cut and still enable him to control the reversed cards.

If desired, the other side of the pack may be filed, thus making of the deck a standard stripper pack. The authors, however, have found that a stripper pack, one side alone of which has been stripped, is eminently satisfactory, fulfilling all the functions of the usual wedge-shaped deck.

End strippers—cards the ends of which have been cut wedge-shaped—are made in the same manner.

## A. MECHANICS

### *The Stripper Grip*

The method of gripping a stripper deck to be described hereunder is of special significance since it makes possible the system of manipulation explained in this book.

1. Grasp the pack in the left hand, palm upwards, with the thumb at one side near the left hand corner, the first finger curled at the outer end, and the second finger at the other side near the right outer corner. The third and fourth fingers play no part in the grip.

2. Hold the deck low in the left hand so that its sides press against the thumb at the joint and against the second finger at the middle joint.

The position is almost identical with that taken by the left hand in the familiar Hindu shuffle.

\* \* \*

### *The Hugard-Braue Strip Shuffle*

This method is the best yet devised for controlling a card or cards reversed in the deck. Here is the method:

1. Hold the pack in your left hand in the *Stripper Grip* with the narrow end outwards.

2. Grasp the inner end of the pack between the extreme tips of the right thumb and second finger, draw out the lower half of the pack and allow the packet remaining in the left hand to drop onto the left palm. If the reversed card is in the packet thus drawn out it will be retained by the pressure of the left thumb and second finger and will, therefore, become the bottom card of the packet just dropped onto the left palm. Immediately execute an end running cut with the packet in the right hand.

3. If the desired card has not been drawn out by this first action, it

N.B. It should be noted particularly that in the text which follows the word *reverse* means in all cases the turning of a card end for end. When a card or cards are to be turned *face upwards* it will be so stated.

must now be in the lower half of the deck and you have only to repeat the movements to ensure bringing the card to the bottom of the pack.

The same process holds good when there are several cards reversed in the pack. The first shuffle will bring the reversed card or cards in the lower half to the bottom and the repetition of the movements will strip out the remaining card or cards on top of the first. The shuffle may be repeated any number of times to guard against mischance and to guarantee that all the reversed cards are taken to the bottom, those reversed cards already at the bottom remaining there during such subsequent shuffles.

If it is desired to take the reversed card or cards to the top, make the shuffle with the pack face upwards, under the pretext that you wish those present to see how well the cards are mixed; or, if you have an objection to shuffling with the cards face upwards, take the reversed cards at the bottom to the top by means of an overhand shuffle.

This new procedure is perhaps the easiest and most deceptive method of controlling cards in a stripper deck and, as the reader will determine for himself, opens up a new and exciting field in practical card work.

### REVERSING THE PACK FOR THE RETURN OF A CHOSEN CARD

*First Method.* 1. Hold the pack in the left hand, with the right hand spread the cards from left to right in a wide fan and have a spectator remove one.

2. Close the fan of cards by placing the fingers of the right hand against its left side, moving the right hand around to the right and squaring the pack against the left palm. This action turns the pack end for end in a perfectly natural way.

To prevent a spectator from accidentally turning his chosen card end for end, thus nullifying the reversal of the pack, a casual request that he hold it close to his chest to prevent any possibility of its being glimpsed, generally serves to prevent such a contretemps. However, should you note that the spectator has reversed his card, fan the deck a second time and again reverse it, as given above, in closing the fan of cards as if merely toying with the deck while you impress on him the necessity of remembering his card.

\* \* \*

*Second Method.* 1. Spread the cards in the left hand in a wide fan with the right hand in the usual way for the selection of a card.

2. A card having been taken, close the fan of cards by placing the right forefinger against the right side of the spread, moving the hand around to the left and so bringing the pack back to its original position.

3. Seize the pack with the right hand by its ends, the thumb at the inner end, the fingers at the outer end, and move the hand towards the right, at the same time turning it back downwards, and bringing the pack face upwards.

4. Retake the pack in the left hand by placing the left fingers on its face and the thumb on its back, the back of the left hand being uppermost. Turn the left hand to hold the pack as for dealing and the pack, automatically, will have been turned end for end.

The subtle action of the right hand in taking the pack should appear to be a mere gesture accompanying some remark to the spectator.

\* \* \*

*Third Method.* 1. Spread the cards in the usual way between the hands and have a card freely selected.

2. Square the pack and hold it by the ends with both hands, thumbs

on the top, fingers on the face. When the spectator has noted his card and is ready to return it, remove the left hand and spread the cards fanwise with the right hand. Hold them out towards the spectator and have the chosen card pushed into the spread.

3. If by chance, or purposely, the spectator reverses his card, you have simply to release your right hand and spread the cards with the left.

For this method it is not necessary to make a perfect fan with one hand. Whichever hand it is necessary to use, the pack is in the correct position and, by pressing the thumb one way and the fingers the other way, it is an easy matter to spread the cards sufficiently.

\* \* \*

*Fourth Method.* 1. Spread the pack and have a spectator freely select a card. Immediately hand the pack to a second spectator, have him spread the cards and the first spectator replace his card amongst them.

The action of handing the pack to the second spectator reverses it.

\* \* \*

*To Reverse a Packet of Cards.* Several effective tricks with a stripper deck depend upon having a packet of cards, generally of a known number, reversed in the pack. In cases where this cannot be done beforehand, this procedure can be followed:

1. Riffle off the required number of cards with the left thumb and transfer the break to the left little finger (*Expert Card Technique, page 125*).

2. Palm the packet in the right hand and hold the pack by the ends in that hand between the thumb at the inner end and the first and second fingers at the outer end.

3. Turn the right hand to bring the thumb uppermost and the pack on end, take the pack with the left hand by the sides and turn the left hand palm upwards, so that the pack lies on its side on the fingers, the thumb being on the upper side. Tap the inner ends of the cards with the backs of the right fingers, squaring them.

4. Retake the pack with the right hand, adding the packet, now reversed, to the top.

As with many sleights, this action should be made while talking of other things in an apparent interlude between tricks; it should not be thought of as a sleight in the strict sense of the word. It is merely something which is done unnoticed while toying with the cards.

### TO REVERSE A SINGLE CARD FOR USE AS A KEY CARD

a. 1. In toying with the pack, push off the top card with the left thumb; grasp it at its inner right corner between the right thumb above, and the first finger below, at its face.

2. Turn the card face upwards, end over end. Rest its left side against the right side of the deck and flip the card face downwards, sidewise, reversing it.

The action should be made without looking at the pack, as being a mere idle gesture. It can be repeated several times, it being necessary only to complete the action on an odd number.

\* \* \*

b. To reverse a card without exposing its face to the spectators, follow this procedure:

1. Push the top card off the pack with the left thumb and take it with the right hand, the thumb on its face and the fingers on the back.

2. Turn the card face upwards, end for end, and then face down-

wards, sidewise, by releasing the thumb and pressing downwards with the fingers on the back. The back of the card is towards the audience at all times.

\* \* \*

*A Reversed Card as a Key Card.* This useful stratagem should be used occasionally to throw the spectators completely off the scent since, however subtly the pack may be reversed, the fact remains that certain movements are made before the return of a chosen card. By using a reversed card as a key, the pack remains in exactly the same position before and after the card is taken. All that is necessary is to reverse one card and this can be done by toying with the pack, as explained above, and you do not have to know what this card is. The stratagem is used thus:

1. With a single card reversed in the deck, hand it to be shuffled. Take it back and allow a spectator to make a free choice of a card and note what it is. As he does this, control the reversed card to the bottom of the pack. Undercut about half the cards and have the spectator place his card on the top of the packet in your left hand. Drop the cut on top, thus bringing the reversed card immediately above the chosen card.

2. Square the pack very openly and lay it on the table for a moment while you rub your hands together or pull your cuffs back a little, making some appropriate remark to the spectator at the time. To find the card later, you have merely to jog the reversed card and cut it to the bottom, thus bringing the selected card to the top.

It is unlikely that a short overhand shuffle will separate the two cards and you can, if you please, hand the pack to the spectator to be shuffled before you make the cut. However the procedure given above is so convincing that there is little to be gained by having a spectator shuffle the pack except when a direct challenge is made. In that case, after pretended demur, hand the pack over, but take it back after a few shuffling motions have been made, with a jocular remark, such as, "Oh, I don't want you to shuffle all the spots off the cards."

Another good method is to use the *Stripper Force* to place a reversed card under a chosen card. In this case, an obviously honest running cut is made until the moment before the chosen card is dropped into the pack, at which time the bottom reversed card is stripped onto the top of the left hand packet, the spectator thus placing his card *on top* of the key card. A *Stripper Under-cut* will then send the selected card to the bottom of the pack as explained below.

\* \* \*

*The Hugard-Braue Cut Control.* A single card having been reversed in the deck to act as a key card, it is desired to bring that card to the bottom.

1. Hold the pack in the left hand, face downwards, the narrow end outermost, between the ball of the thumb at the side and as near as possible to the outer left corner, and the top joints of the second and third fingers on the opposite side, near the outer right corner, the first finger curled under the pack and the fourth finger free.

2. Bring the right hand over the pack, the thumb at the inner end, the fingers at the outer end, and at the same moment press the ball of the left thumb lightly against the protruding side of the reversed card, relaxing its pressure on the cards below, thus allowing them to fall onto the left palm.

3. Immediately grip the upper packet with the right hand, lift it as in making a regular cut and slide it below the packet in the left palm.

The action is similar to that in which the pack is split at a bridge, or a face-up card, prior to making the Charlier pass. If the reversed card happens

to have been left by the shuffle near the top or the bottom, make a regular cut first to bring it near the middle, then make a second cut as explained.

\* \* \*

*Sighting the Card at the Bottom.* We will suppose that you have a chosen card reversed in the deck and you wish to sight it before revealing it:

1. Control the reversed card to the bottom of the pack by means of the *H-B Strip Shuffle*.

2. Draw out the bottom half with the right thumb and fingers and make a running cut exactly as in making the Hindu shuffle; that is, draw cards from the top of the right hand packet with the left thumb and fingers, allowing them to drop upon the cards retained in the left hand.

3. Turn a little to the left and tilt the packet in your right hand upwards, so that its bottom card faces you, and with it tap the inner ends of the cards in the left hand as if merely to square them, the two packets coming together at right angles.

The card to be sighted is thus brought into your view without arousing suspicion since it is natural to look at the cards as you tap them square.

\* \* \*

*H-B False Strip Shuffle.* 1. Hold the deck in the *Stripper Grip* and undercut a little more than half of it with the right thumb and second finger. Drop these cards on the top of the pack so that they project about an inch over the inner end of the lower packet.

2. Grasp the sides of the upper packet between the left little finger and thumb and, with the right second finger and thumb, withdraw the lower half of the cards of the projecting upper packet. Drop this packet on top, its outer end flush with that of the bottom packet.

3. As you do this, grasp the middle packet which now projects from the inner end of the pack, between the right thumb and the third finger, draw it away from the pack and drop it on top. Repeat the move several times rapidly.

Apparently the cards have been mixed; actually they have merely been cut, otherwise they retain their original order. For those who use the *Strip Shuffle* or the *Hindu Shuffle* habitually, this false shuffle, smoothly and rapidly performed a number of times, will serve to convince those who watch that the cards are in reality well mixed.

With a slight modification this shuffle can be used to keep a pre-arranged deck in its exact order. In such case, in drawing out the middle packet, as in item 3 above, insert the tip of the left little finger above the bottom packet and, as a final movement, draw out this bottom packet with the right thumb and second finger and drop it on top. The whole pack will then have been returned to its original order.

\* \* \*

*To Control Two or More Cards.* We will suppose that you wish to demonstrate how gamblers control a number of cards, using the four aces for this purpose. The following procedure will show how a number of cards can be controlled when a stripper deck is in use.

1. Turn the pack face upwards, run through the cards and push the aces upwards, one by one, as you come to them, making them protrude from the pack for half their length.

2. Turn the pack face downwards in your left hand and with the right hand take the protruding aces by their outer ends, withdraw them from the

pack and throw them onto the table face upwards, turning them end for end in the action.

3. Run through the cards rapidly with their faces towards the spectators to show that there are no aces amongst them, square the pack and spread it in a wide fan in your left hand, face downwards.

4. Turn the aces face downwards, sidewise, take them by their outer ends one by one and push them into the fan in different places, well apart, allowing about half their length to protrude. The aces are thus imperceptibly reversed.

5. Close the fan of cards, rest the lower end of the deck on the table and with the right hand pat the aces downwards until they are flush with the other cards. Do this very openly so that there can be no mistake about the aces being lost in the pack, then make an overhand shuffle.

6. Jog all four aces at the inner end of the pack as explained for one reversed card, in *The Stripper Jog Control*, page 10.

7. This action leaves the pack in the right hand, held by its narrow end, the back of the hand outermost, the little finger resting against and concealing the jogged cards, the forefinger, extended, resting on the back of the top card. Bring the left hand over the pack, palm downwards, and take hold of its outer corners between the thumb and third finger, the first and second fingers resting on the side and taking no part in the grip. Draw the right hand away smartly to the right, stripping out the four jogged aces and dropping them face downwards, the action simulating the first move in a running out.

8. Immediately continue taking small packets of cards from the top and dropping them onto the aces until the pack is exhausted. Pick up the pack and square it; the aces are now on the bottom.

The aces can be brought to the top of the pack by an overhand shuffle and turned face upwards one by one; or a more effective finish would be this:

1. Bring the aces to the top, turn your left side to the spectators and take the pack with the right hand by the ends between the thumb and fingers, holding it face outwards, vertically on its side.

2. Bring the left hand over, palm upwards, and rest the lower side of the pack on the fingers, the thumb resting on the outer top corner. With the left thumb separate about a quarter of the deck near the bottom, press the tips of the left fingers against the rear card, that is, the top card of the pack and the first ace and lift away the remaining cards above the break with the right hand. The first ace is thus slipped on top of the packet in the left hand and you drop that packet face downwards on the table.

3. Repeat exactly the same action with another quarter of the deck, slipping the second ace on top of it, and drop the packet beside the first. Divide the remainder of the pack in half, repeat the slip and drop the packet with the others. Throw the last packet, which has the fourth ace on top, beside the other three.

4. Finally turn the top cards of the packets face upwards and reveal the four aces.

\* \* \*

*The Stripper Jog Control.* With a single card reversed in the deck, here is the method of controlling it by means of the jog.

1. After shuffling the pack overhand with the wide end outwards, take it in the left hand in the *Stripper Grip*. Square the ends of the pack with the right thumb and fingers.

2. Take hold of the narrow end with the right hand, the thumb at the upper side, the second and third fingers at the lower side, and move the right



thumb and fingers inward about an eighth of an inch before actually gripping the inner corners. This action will jog the reversed card at the inner end of the deck.

3. Lift the pack with the right hand and tap its lower side on the palm of the left hand, squaring the sides.

4. Place the pack face downwards in the left hand in dealing position, cut at the jogged card and complete the cut, thus bringing the reversed card to the bottom of the pack.

In making the cut, press the right fingers downwards on the outer end of the pack to prevent the thumb pushing the jogged card inwards, then with the right thumb lift the jogged card and the cards above it upwards, slip the tip of the left little finger into the break, push the jogged card flush and make the cut. This action takes but an instant and ensures a clean cut, otherwise the outer end of the jogged card has a tendency to drop.

With very fine strippers it is extremely important that the left hand should hold the cards very lightly, so lightly in fact that the cards will move a little apart at their inner ends. To bring the card to the top you have simply to make the cut above the jogged card.

\* \* \*

*The H-B Stripper Force.* We will suppose that you wish to force the six of diamonds and that you have reversed this card in the deck. Hand the pack to be shuffled by a spectator, indicating an overhand shuffle; then—

1. Take the pack back, control the reversed card to the bottom and hold the pack with the narrow end outwards.

2. Undercut a little more than half the deck with the right hand and proceed at once to do a *Strip Shuffle*, inviting the spectator to call *Stop* whenever he wishes. Hold the inner ends of the right hand packet tightly and, in taking the successive small packets from its top with the left thumb and second finger tips, grip them lightly in order to avoid any premature seizure of the reversed six of diamonds at the bottom of this packet.

3. When the spectator calls *Stop*, make a last action with the right hand, strip out the reversed six of diamonds from the bottom of the packet by engaging it with the sides of the left thumb and second finger and let it fall on top of the cards in the left hand. Immediately extend the left hand towards him inviting him to take the card he stopped you at, the six of diamonds in this case.

The action is easy, deceptive and convincing. The spectator, having shuffled the pack himself, is satisfied you cannot know the position of any particular card in the pack and, therefore, it appears to make no difference what card is stopped at.

\* \* \*

*The Stripper Undercut.* By means of this sleight a reversed card is brought to the top of the pack by what appears to be a perfectly regular undercut. A single card being reversed in the pack, to bring it to the top, proceed as follows:

1. Hold the pack in the left hand in the *Stripper Grip*.

2. Seize the inner end of the deck between the right thumb and second finger, the forefinger resting on the back of the top card.

3. Feel the protruding sides of the reversed card with the right thumb and second finger, press downwards lightly, separating that card and all the cards below it from the other cards above it. Draw out the packet thus separated and slap it down on top of the remainder of the deck.

The undercut is now in such general use that the action appears perfectly regular and the reversed card is brought to the top naturally.

*The Stripper Running Cut.* A single reversed card being in the deck, it is desired to bring that card to the top of the pack in the course of a running cut. Here is the process:

1. Hold the pack in the left hand in the *Stripper Grip*, the narrow end outwards.

2. With the tips of the right thumb and second finger slide a small packet of cards inwards from the top of the pack, taking it by the inner corners, and drop it face downwards on the table.

3. Repeat the action until eventually you take hold of a packet in which the reversed card lies. In drawing this packet away the reversed card will be held back by the left thumb and fingers pressing against its wide end.

4. Drop this last packet on top of the other cards on the table and immediately let all the cards remaining in the left hand drop onto the left palm, thus preventing anyone noticing the space between the reversed card, which is held back, and the packet below it.

5. Take all the cards remaining in the left hand and drop them on top of the cards on the table. The reversed card will be the top card having been brought there by what appears to be a regular running cut.

If the reversed card is reached in the first two or three cuts, take no notice of it and continue the cuts throughout the deck in regular fashion. Then repeat the action and, this time, when the card is stripped out, it will be at the top of the last small packet which you then drop on top of the cards on the table. Be careful not to look at your hands during the action, just keep talking.

\* \* \*

*The Stripper Glide.* With the stripper pack this very useful sleight can be executed in a most convincing way. Let us suppose that you have controlled a chosen card to the top of the pack.

1. Make an overhand shuffle by first pulling out all the cards except those at the top and bottom, then shuffle off freely onto these two cards.

2. Take the pack face downwards with the left hand, the narrow end innermost, the thumb on the middle of one side, the fingers on the other, the tips of the fingers protruding straight down below the deck; the grip being similar to that of the standard "Glide." Lift the pack to a vertical position to show the bottom card, then turn it downwards to a horizontal position about two inches above the table.

3. With the right hand, palm downwards, take hold of the outer wide corners of the pack between the thumb and second finger and draw the pack outwards about half an inch. This action accompanies the statement that you are about to deal from the bottom and appears to be made to bring the cards into a better position for this purpose. The pressure of the left thumb and fingers, however, on the wide end of the reversed card holds it back and cause it to protrude from the inner end about half an inch. This projection is covered by the left little finger and a side view of the pack can be given showing that the left fingers do not touch the face of the bottom card.

4. Make the deal from the bottom very openly, taking each card at the extreme outer edge, turning the first card face upwards, and taking the following cards with absolutely no movement of the left fingers.

5. When the time comes to draw out the reversed card, push it flush at the back with the left little finger and take it with the right hand in exactly the same manner as the other cards.

This method of making the glide is so subtle that even those who are well acquainted with the regular sleight will not suspect that it is being used.

*The H-B Stripper Change.* This change, which is applicable to strippers only, is very easy to do and is perfectly illusive. Useful in many tricks, especially *The Ambitious Card*, it is executed as follows:

1. After the usual preliminaries, bring the reversed card to the top of the pack, which you hold in your left hand with the narrow end innermost in the *Stripper Grip*.

2. Remove any indifferent card from the pack, show it and place it on the top, being careful not to reverse this card in the action.

3. Place the right thumb at one side of the inner end of the deck, the second finger at the other side and the straight forefinger on the back of the top card, its tip resting near the outer end.

4. Apparently remove the top card with the right hand, but actually strip out the second card, the thumb and second finger gripping its wide end, the top card being retained by the pressure of the left thumb and second finger on its wide end, which corresponds with the wide ends of the other cards of the deck. The position of the right first finger remains the same so that it presses against the back of the reversed card after this has been stripped out, enhancing the illusion of taking the top card. In actual practice, when doing a trick, you shuffle the reversed card to the second place from the top, turn the top card to show it, turn it down and then, executing the change, apparently place it on the table.

\* \* \*

*The Stripper Cut.* Let us say that you have a stock of twelve cards reversed together in the pack and that it is your desire to bring this stock to the top. The procedure is this:

1. Hold the pack in the *Stripper Grip* in the left hand, the wide end being grasped by the left fingers and the wide end of the reversed packet being thus at the inner end.

2. Place the right thumb flat against one side of the narrow end of the deck, the right second and third fingers at the other side, and curl the first finger at the top.

3. Move the right hand inwards on the same plane as the top of the pack, drawing with it, grasped by the fingers and thumb, the reversed packet. This packet slides out of the pack in the same plane as its surface and is not *lifted* out.

4. Immediately, and in the same action, drop the remainder of the pack into the left palm by opening the left fingers, and place the packet just stripped out on the top.

It should be noted particularly that this strip-cutting of a packet of reversed cards is equally efficient no matter if the packet is at the top, at the bottom or in the middle of the deck. When cards are stripped from the middle the action is perfectly innocent for then it appears to be the usual cut from the middle, favored by many cardmen.

# TRICKS

## UNFATHOMABLE

This is one of the finest feats possible with a stripper deck. The whole of the action is natural and aboveboard and the keenest observer cannot possibly obtain any clue to the working. In a word—the effect is unfathomable.

*Effect.* After the pack has been shuffled by a spectator, it is cut into two packets about equal. A spectator secretly removes a card from one packet and inserts it in the other packet, squaring both to destroy the slightest possible clue to the action. The two packets are then honestly riffle-shuffled, the one into the other, yet the magician locates the selected card and produces it at will.

*Method.* Have the pack shuffled by a spectator. When he is satisfied that the cards are well mixed, take the pack back.

2. Hold the pack in your left hand, face inwards, vertically on its side, the thumb on the upper side, the lower side resting on the fingers below.

3. Cut off half the cards with the right hand thus: Hold the hand palm downwards and take the top half of the pack by the sides near the outer corners between the thumb on the lower side, the first and second fingers on the upper side.

4. Remove this packet and place it face downwards on the table, turning the right hand outwards in the action. At once grasp the remaining packet by its ends, the right thumb at its inner end, the fingers on the outer end, and drop it on the table, beside the first packet and a few inches apart from it. The first packet has thus been imperceptibly turned end for end and any card moved from one packet to the other will be reversed.

5. Turn away and invite a spectator to take any card from one packet, note it and insert it in the other packet.

6. This having been done, turn around, take the packets one in each hand, the thumbs at the inner ends, the fingers at the outer ends, and execute an end riffle shuffle, at the same time calling attention to the fairness of the action. Push the interwoven packets straight into each other and square the pack.

The selected card will be the only card reversed in the deck and it is, therefore, completely under your control, to be revealed in any manner you may desire.

## ASTRO-VISION

What can be more intriguing to a magician than to have his victim do all the manipulation necessary to enable him to discover a card secretly chosen? In the trick that follows, not only has the spectator no suspicion that he is aiding the magician, but he is persuaded that he is making the magician's task an impossible one.

*Method.* 1. Hand the pack to a spectator requesting him to shuffle it well and indicating an overhand shuffle.

2. Turn away so that you cannot see what he does and instruct him to deal as many cards as he likes, face downwards, on the table. When he has done this, have him place the next card face upwards on the face-down packet. Request him next to place the remainder of the pack upon the cards on the

table, pick up the entire pack and conceal it from your sight by holding it under the table or behind his back.

3. When the cards are hidden, turn around, make any kind of explanation of the feat you propose to perform and glance furtively at the table-top upon which the cards were dealt, as though it were important in the success of the trick. This is mere window-dressing but because you apparently attach importance to it, so will the spectator in attempting later to explain how the trick was done.

4. Again turn your back and request the spectator to bring forth the pack, spread it from hand to hand, note his card, which is face upwards, and right it so that it will face the same way as the rest of the pack. In doing this he will turn the card sidewise, whereas in the first instance it was turned end for end. Thus, without in the least realizing it, the spectator has himself reversed his card in the deck.

5. Again have the pack shuffled by the overhand method.

6. The chosen card being the lone reversed card in the deck, it can be controlled by any of the methods previously explained and revealed in a startling fashion.

### THE SLOP REVERSE

In this quick and charming feat, a card is chosen and replaced in the pack, which is then mixed in an extremely sloppy, haphazard fashion, some of the cards being placed face upwards and some face downwards, until, to the spectators, the pack is in complete disorder. It is fanned out immediately and the cards are found to be in perfect order, every card being face downwards save one and this one is the chosen card.

*Method.* 1. Spread the pack with its wide end outermost for the selection of a card and, in having it replaced, reverse the pack by one of the methods previously given.

2. Control the chosen card to the bottom by the *H-B Strip Shuffle*.

3. Hold the pack face downwards in the left hand and with the thumb push off a half-dozen cards from the top. Take these with the right fingers on the face of the cards, the thumb on the back. Turn the right hand over inwards so that its back is uppermost and the packet is face upwards.

4. Push a half-dozen more cards off the pack with the left thumb and take them in the right hand under the face-up cards. Thus you now hold in the right hand, a packet of cards of which half are face upwards, half face downwards.

5. Turn the right hand over, so that its back is lowermost, push off another half-dozen cards from the pack with the left thumb and take them at the bottom of the packet in the right hand; that is to say, add these cards to the face-down cards at the bottom of the right hand packet.

6. Continue the actions in 3, 4 and 5 until you have exhausted all but the last few cards in the left hand. Contrive to terminate the process with the back of the right hand lowermost and add all but the bottom card to the bottom of the lower packet. Thus you are left with a single face-down card in the left hand, this being the chosen card. Hold this in the left hand and again turn the right hand with its back uppermost. Place the single card, face downward, on top of all the other cards.

7. You now hold a pack, the bottom half of which is face downwards and the top half face upwards, the latter having a single face-down card—the chosen card—at the top. However, because of the nature of the action,

the bottom half of the pack will have its wide end innermost and the upper half will have its wide end outermost.

8. Hold the pack in the *Stripper Grip* and strip out the lower half with the right hand, holding it by the extreme corners. Let it swing downward and revolve end for end in the right hand, then slap it down on the cards in the left hand, immediately turning that hand over and placing the pack on the table.

Have the chosen card named, utter your magic formula, or use whatever hocus-pocus you prefer, and spread the cards on the table, showing that they are all face downwards with the exception of the chosen card.

9. Remove this card, show it, and in replacing it in the pack turn it down sidewise; the pack will then be in normal condition.

In performing this trick the various actions should be made quickly and as awkwardly as possible—sloppily, in fact, as the title indicates. If this is done it will appear to the spectators that the cards have been hopelessly mixed and the denouement will be a startling surprise.

### THE BUSTED BOBTAIL

Nowadays every conjurer is expected to be able to deal at will the most miraculous hands in any game and to confess inability to make some such display is to suffer a loss of prestige. The following feat will be found an ideal one for such occasions, since it provides for an apparent failure followed by an astonishing and brilliant recovery.

*Effect.* The magician boastfully claims that he can deal a royal flush any time he wants to even though the pack is shuffled and cut between the dealing of each card. Under these conditions he succeeds in dealing four cards of a royal flush of spades, for example. We will suppose that the card required to complete the flush is the ten of spades. The magician shuffles and cuts and—turns up the ten of hearts. After his vainglorious boasting he has dealt a bobtail flush. However, the tables are turned when the four other cards are turned face upwards and prove to be the cards needed to complete a royal flush of hearts.

*Method.* Beforehand arrange the following cards, QH, QS, AH, AS, JH, JS, KH, KS, 10H, in that order, the QH being the top of the packet and the 10H the bottom card; reverse the packet and place it on top of the pack. To perform the feat, proceed as follows:

1. Shuffle the pack overhand, not disturbing the order of the nine cards but sending them to the middle.

2. Strip out the stock to the top. Make a double lift, turning the two cards end for end showing the queen of spades. Turn the two cards down sidewise and deal the supposed queen of spades, really the queen of hearts, face downward on the table.

3. Execute an overhand shuffle as before and strip out the reversed packet to the top; this now consists of seven cards, the queen of spades having been again reversed, automatically joins the rest of the pack. Double lift end for end showing the ace of spades; turn down sidewise and deal the ace of hearts downwards on the first card.

4. Repeat the same moves to show the jack of spades and the king of spades but really dealing the jack and king of hearts on the other two cards.

5. The ten of hearts is now the only reversed card in the deck. The successful dealing of the four cards of the required flush has so swollen your ego that you propose to perform a miracle. Hand the deck to a spectator re-

questing him to shuffle it. Take it back and *Strip Cut* the ten of hearts to the top. With the greatest confidence announce the ten of spades and turn—the ten of hearts.

6. Without looking at the face of the card, throw it face downwards on the four table cards. Pretending not to understand the merriment of the spectators, you claim to have succeeded in your undertaking and that you have dealt a royal flush. This is disputed and you are told that you have a bobtail flush, four spades and one heart. Keep up the argument as long as it is amusing, then turn the five cards face upwards and show the royal flush in hearts.

The actual working of the trick is so easy that you can devote practically your whole attention to the proper presentation, with results that will be found highly gratifying.

### THE MIND MIRROR

This trick, which in its original version was devised by Mr. Jack McMillan, now with a stripper deck comes close to being the perfect self-working feat with cards. Depending upon a stock of thirteen cards of one suit, a repetition was dangerous in the original version since it was necessary to cull the cards to the top prior to each performance of the trick. Use of the stripper deck makes possible a repetition of the feat without apparent culling of required cards.

*Effect.* A card is chosen by a spectator with the pack always in his own hands, following which he riffle-shuffles the pack himself. Under these conditions the performer infallibly discovers the chosen card.

*Method.* Secretly, prior to the performance, reverse the thirteen cards of one suit—say hearts. When performing, hand the pack for shuffling and upon its return cull the thirteen reversed cards to the bottom by means of the *H-B Strip Shuffle*.

2. Casually turn the pack so that its wide end is gripped by the left hand in the *Stripper Grip*, the wide ends of the thirteen reversed cards thus being at the inner end. Undercut about half the pack and drop the cut on top, thus placing the reversed cards in the middle. Immediately strip out the hearts in one packet with the right hand by the *Strip Cut*, run-cut a few cards of this packet to the top and with the remainder square the inner end of the pack and thus sight the bottom card of the packet. Note this card, which will be your key card, and complete the run-cut of the thirteen cards onto the top of the pack, the key card falling last. Thus, you know the name of the top card, your key card.

3. To make it impossible for anyone to think that you have sighted one of the cards, proceed thus: Undercut about half the pack, drop it on top and thus place the heart packet in the middle again. Without looking at the pack, strip the hearts from the middle with the right hand, using the *Stripper Cut*, and drop them on top. The condition of the pack now is this: The top card is your key card, below it are the twelve other hearts.

4. Hand the deck to the spectator and ask him to follow your instructions: He is to deal any small number of cards while you turn away, stop the deal whenever he likes, look at and remember the card then at the top of the remaining cards. He is to replace the dealt cards and then shuffle the pack twice, using a rifle shuffle. Nothing could appear more fair and any spectator will feel that his card has been freely chosen and that it is completely lost in the pack.

5. This done, take the pack and fan it with its face towards yourself. The chosen card will be that heart immediately to the right of the key card. The working of this ingenious principle has been explained elsewhere, notably in *Expert Card Technique*, and for this reason is not explained again here. Suffice it to say that if the instructions are carried through correctly, the rest follows.

To repeat the trick, it is necessary merely to again follow the routine given above. It should not be necessary to counsel the reader not to perform the feat more than twice; this, after all, is enough to establish the fact that the first success was not due to luck. Since the spectator must choose a heart in each case, it would be a dense person indeed not to become suspicious if always he should choose a heart in half a dozen trials. The pack should be finely stripped.

The routine for this trick again demonstrates that there are certain effects possible with a stripper pack which cannot be obtained by any other means. In its present form, it would be hard to find a feat more mysterious and more perplexing than this exciting diablerie.

### MONEY TALKS

*Effect.* The pack, after having been shuffled by a spectator, is spread ribbon-wise on the table. Three spectators each freely select a card by placing a coin on its back. These cards, having been noted, are replaced and the pack is again shuffled by a spectator. The coins are placed in line on the table and the pack is cut into three parts, one part going on top of each coin. The chosen cards then pass mysteriously to the bottom of each packet. Again the pack is assembled and shuffled by a spectator. The three coins are placed together and the pack is dropped onto them. Once more the coins attract the chosen cards which are found together on the bottom of the pack.

*Method.* 1. Hand the pack to a spectator to be shuffled, taking care that the overhand method is used.

2. Borrow three coins of the same value, preferably quarters or half dollars, and lay them on the table.

3. Take the pack and spread the cards in a long row face downward, the outer ends towards the spectators, the inner ends towards yourself.

4. Hand one of the coins to a spectator and invite him to place it on the back of any card he chooses. This done, push the card forward out of the line, take it by the outer end and turn it face upwards toward yourself, that is, end for end. Name the card and ask the spectator to remember it, turn it sidewise and push it back into the line of cards.

5. Do the same thing with two other spectators.

6. Gather up the pack and hand it to be shuffled, again of course, by the overhand method.

7. Pick up the coins, jingle them in your hands, mixing them and lay them out in a row, a few inches apart.

8. Take back the pack and use the *Stripper Jog Control* to jog the three reversed cards. Cut at and including the first reversed card and drop the packet on the middle coin; cut to the second jogged card and drop the packet on one of the two outside coins; cut to the third card and drop the cut on the third coin; finally, even up the packets by placing the remaining cards on them as may be necessary. Announce that the attractive power of the money will draw each of the selected cards to its own coin.

9. Have the three cards named and turn the packets face upwards,



one by one, so that a chosen card is seen at the face of each packet.

10. Turn the packets face downward, assemble the pack and again hand it to be shuffled.

11. Take the pack back and ask a spectator to place the coins in the form of an equilateral triangle. This request generally confuses him, few remembering just what an equilateral triangle is and, as he fumbles with the coins, quietly control the three reversed cards to the bottom of the pack by means of the *H-B Strip Shuffle*. Then point out that by placing the coins so that they touch one another, they form the required triangle. Do this and drop the pack on the coins.

12. Announce that the combined attractive power of the coins will draw the three chosen cards to the bottom of the pack. After a few moments, turn the pack face upward and spread the three bottom cards, showing that they have arrived. Finally remark that the trick is a good one and well worth the money. There is a general assent, so you pick up the coins and pocket them; later, of course, returning them.

This feat is one of the best that can be performed with a stripper pack, or, indeed, with any pack of cards. It has a plausible story, novelty in the manner of the selection of the cards and it requires the help of several in the audience which always enhances the effect of a card trick. It is extremely easy to perform and, therefore, allows the performer to devote practically his whole attention to the presentation. We strongly recommend the reader to add the trick to his repertoire.

### PHENOMENAL

Here is a location which is calculated to cause consternation amongst the cognoscenti.

*Effect.* The pack is shuffled by a spectator, then fanned by the performer and held face outwards towards a spectator who merely touches a card and remembers it. The fan of cards is closed and the pack is squared in the fairest possible way, no sleights of any kind being used. The spectator then cuts the pack as often as he likes, yet the magician infallibly picks out the selected card.

*Method.* 1. Reverse any one card in the deck, after having noted what it is. Hand the deck to a spectator to be shuffled.

2. Take the pack back and hold it in the left hand in the *Stripper Grip*, the narrow end inwards. Jog the reversed card a fraction of an inch at the inner end. You should have this card somewhere near the middle of the pack, therefore, if necessary, bring it to that position by a single complete cut.

3. Fan the deck between the hands and hold the fan vertically before a spectator requesting him to touch any card he pleases and to remember it. Owing to the way in which you hold the cards, the position of the jogged card is plainly visible to you but not to the spectator, and you contrive to have him touch a card somewhere near the middle, thus ensuring that it will be but a few cards distant from your key card, either above or below it. As soon as the spectator touches a card, count from it to the key and remember the number.

4. Close the fan and square the cards in the most meticulous open way, without making any unnecessary remarks about not executing any sleight of hand movements. Place the pack on the table and invite the spectator to cut it as often as he pleases with complete cuts.

5. When he is satisfied, take the pack with the narrow end inwards,

in the *Stripper Grip*, jog the key card inwards and again fan the cards, faces outwards. Count to the number you noted on whichever side of the key card the spectator's card was, remove the card at that number and put it face downwards on the table. Have the spectator name his card, then turn it face upwards, proving that you have made an apparently impossible location.

If you prefer, the second fanning of the pack and jogging of the key card can be dispensed with. To find the selected card, simply run over the faces until you reach the key card and from it locate the spectator's card.

### CARD AND NUMBER

The familiar feat of sending a chosen card to any desired number in the pack can not only be done more easily with a stripper pack but can be made even more surprising.

*Effect.* A card having been freely chosen, it is shuffled into the pack by the spectator himself. He names any number and his card is found at that number from the bottom of the pack.

*Method.* Have a card freely selected from the shuffled deck and, after having it returned to the secretly reversed pack, invite the spectator to shuffle the cards again.

2. Take the pack back and by means of the *H-B Strip Shuffle* control the chosen card to the bottom. Then shuffle by the overhand method, first taking the bottom card to the top of the pack, then repeating the shuffle by first pulling out all but the top and bottom cards and shuffling off onto these two. Thus you have the chosen card next to the bottom card.

3. Request that any number be thought of, turning the pack so that the bottom can be "accidentally" noted by the onlookers. Turn the pack down and grasp it in the position for the *Stripper Glide*.

4. With the right hand draw out the bottom card and deal it face upwards on the table as you say, "You are not thinking of the first card, are you?" If the answer happens to be *Yes*, a rare occurrence, have the selected card named, turn the pack upwards and show the card as being the first card from the bottom.

5. If the reply is *No*, glide the reversed card and continue, as you bring your right hand to the pack, "Are you thinking of number two?" You can tell from the spectator's reaction if you have to draw out an indifferent card or the "glided" card.

6. Supposing the answer to be *No* again, continue in exactly the same way with each number until you note that he is about to say *Yes* to the number you have called. At once draw out the "glided" card so that you have it away from the pack before he has finished his reply, and place it face downwards on the table. Have the spectator name his card and you flip it face upwards showing that you have succeeded.

This method is much more convincing than the older one in which the number is named and the cards dealt to it. Since the number is merely thought of, the spectators imagine that the card has actually been placed in that very position.

### DIG WITH A SPADE

A card having been freely chosen, noted, replaced and the pack shuffled by the spectator himself, the magician takes the first card to hand of the spade suit and thrusts it into the pack face upwards, at random. The cards being spread on the table the chosen card is found to lie immediately below the face-up spade card. A quick, striking and incomprehensible feat.

*Method.* The usual preliminaries of having the pack shuffled, a card drawn, noted and returned to the pack, having been completed, execute a short overhand shuffle and have the cards shuffled by the spectator in the same way. Then:

1. Remark that, naturally, spades are good for digging, as you take back the pack; turn it face upwards, remove the first spade you come to and place it face upwards on the table.

2. Hold the pack in the *Stripper Grip*, the narrow end innermost, and with the right thumb and second finger jog the chosen card at the inner end, a quarter of an inch or less, using the *Stripper Jog* method.

3. Turn the pack to a vertical position, the inner end being lowermost and the jogged card being hidden by the back of the hand.

4. Take the face-up spade card by one end and thrust its other end into the inner end of the pack immediately above the jogged card which acts as a guide. Keeping about half the face-up card inserted in the pack, swing the right hand around over the side of the pack to the outer end, turning the card end for end and making it protrude for about half its length from the outer end of the deck. This action must be done swiftly so that later the spectators will not be able to recall just how the card was thrust into the deck.

5. Square the pack with the right thumb and fingers, the fingers pushing the protruding card flush with the pack and the thumb doing the same thing with the jogged card at the inner end.

6. Place the pack on the table and spread it ribbonwise from right to left so that the face-up card shows up instantly amongst the face-down cards. Push the cards above it, that is, to the left of it, aside. Having the chosen card named, pick up the face-up card and with it flick the card that was next to it face upwards. It is the chosen card.

This is another effective quick trick that can be introduced to good advantage into a card session at any time.

### A BEWILDERING CHANGE

One of the fine tricks in that mammoth of magic, *Greater Magic*, is the two card transposition with this title devised by Cardini. An excellent trick in its original form, the following new routine, using a stripper deck, makes it both easier and more effective.

*Effect.* A spectator thinks of a number, counts to this number, and remembers the card in the next position. The magician takes the pack and places one card on the table. The spectator denies that this is his card. The magician then counts down to the spectator's number and there finds the card just placed on the table; when the latter is turned face upwards, it proves to be the spectator's card.

*Method.* 1. Hand the deck to the spectator. Request him to shuffle it, indicating an overhand shuffle.

2. Instruct the spectator to think of any number and deal cards, face upwards, on the table to that number; turn away so that you cannot see what is being done. Tell him then to look at the top card of those remaining in his left hand, remember the card and leave it in that position. Have him place his right hand on his heart, urging that he concentrate upon the name of his card. With his right hand still pressed on his heart, instruct him to place the cards held in his left hand face upwards on the packet of face-up cards.

3. Tell him to pick up and square the deck, after which you turn around and take the cards. Apparently you cannot know which card the spectator looked at and yet, because of the subtle manner in which the cards were dealt and the pack placed upon them, all the cards originally dealt by the spectator are now reversed on the top of the deck with the chosen card directly under them.

4. Make a false cut which does not disturb the order of the cards. Hold the pack in the *Stripper Grip* and with the right hand strip the packet of reversed cards from the top by the *Stripper Cut*. Place these cards at the bottom of the pack as a continuation of the false cut, the chosen card now being at the top.

5. Prepare for a double lift and, in making the lift, turn the two cards (the upper of which is the chosen one) end for end. Show the second card, let us say it is the seven of hearts, and turn the two cards down sidewise. You have thus reversed both cards. Immediately remove the top card, the spectator's chosen card, and place it face downwards on the table to one side. Turn to the spectator and, pointing to the card, say, "That seven of hearts [or whatever the card may be] is your card."

6. As he denies this, cut the pack once and complete the cut.

7. Hold the pack in the *Stripper Grip* and immediately strip the packet of reversed cards from the middle, using the *Stripper Cut*, dropping it on top, the action appearing to be a simple cut. Ask the spectator to name the number he thought of and deal that number of cards from the top of the pack. Turn the next card face upwards and show that it is the seven of hearts, the card apparently put on the table a moment before.

8. Have the chosen card named and turn the tabled card face upwards; it is the spectator's card.

This bewildering routine illustrates the type of routine which can only be used with a stripper pack and which can be performed before those familiar with the principle without arousing any suspicion.

### A SUBTLE LOCATION

The principle made use of in the preceding trick can be employed in many feats with a stripper deck. For instance it can be used to control a single chosen card in this way:

a. Hand the pack to a spectator and ask him to deal any number of cards face upwards on the table, to stop whenever he likes and to remember the card at the face of the packet on the table, that is to say, the last card dealt. Instruct him to place the cards remaining in his left hand face upwards on the packet of face-up cards, to square the pack and hand it to you. The selected card will then be the bottom card of the packet reversed on the top and you can locate it in any way you please.

A slightly different handling is this:

b. Hand the deck to the spectator. Instruct him to ruffle the outer end, remove any card from the middle and place it face upwards on the table. Tell him then to place the pack face upwards upon the tabled card and cut the pack a number of times. This done, turn to him, take the pack and the chosen card will be the lone reversed card in it.

It should be noted particularly that this ingenious principle is applicable to ordinary cards and one-way backs. In the former instance assemble the cards the end pips of which can be pointed in one direction. Carry out the instructions in a and the rest follows. Similarly in the case of one-way backs, either procedure can be employed and the chosen card found by glancing at the backs and noting the one card out of order.

### THE STRIPPER SPELL

In this very quick and puzzling feat a card is chosen and returned to the pack in such a manner that its control by the performer seems to be impossible. The card, however, is always at his command and is immediately spelled out successfully as one card for each letter in its name is dealt from the top, the required card falling on the last letter.

It is necessary to have twelve cards reversed at the bottom of the pack, their wide ends being inwards. (See *Reversing a Packet*.) This having been done, proceed as follows:

1. Hold the pack with the narrow end inwards, shuffle keeping the twelve-card stock at the bottom and spread the cards in a long ribbon on the table from your right to your left.

2. Request a spectator to remove any card from the middle of the line, note it and replace it at top of the spread, that is, at the extreme left, his card thus becoming the top card of the pack when, following your instructions, he gathers and squares the pack.

3. Have the pack cut and the cut completed. Apparently the card is lost in the pack, actually it is the first card under the reversed stock.

4. Again spread the cards on the table from right to left, look at the spectator and say, "This is what you did. You took any card from the pack [suit the action to the word by removing a card at the extreme right of the spread, below the stock of twelve] and you placed the card at the top of the pack, exactly as I am doing." Then gather the cards, square them and hold the pack in your hands. Continue, "Then you cut the cards." Cut the pack yourself, but whereas the spectator cut the cards while they were on the table, you cut with them in your hands, thus:

5. Hold the pack in your left hand in the *Stripper Grip*, the wide end grasped by the thumb and fingers. Take the inner end between the right thumb and second and third fingers, as for the *Stripper Cut*, but with the right thumb pressed against the sides of the lower half of the pack. With the right hand strip the reversed stock of twelve cards and all those below it inwards and drop the packet on the top of the cards retained in the left hand.

6. Apparently you have merely repeated the spectator's procedure in selecting a card; actually you have set the pack for the successful spelling of the name of the chosen card, which is now thirteenth from the top.

The method of spelling any card in the pack by using thirteen letters is a familiar stratagem but we will detail it here briefly. Ask the name of the card and, upon learning it, arbitrarily spell it so that

when the thirteenth card is dealt that card will coincide with its last letter. To do this, remember this chart:

- of clubs is spelled with 7 letters.
- of hearts is spelled with 8 letters.
- of spades is spelled with 8 letters.
- of diamonds is spelled with 10 letters.

The number of letters in the denomination is easily calculated, there being only three, four and five letter combinations possible. With the aid of a little ingenuity it is easy to spell any of the fifty-two cards by using thirteen letters; thus, queen of diamonds, having fifteen letters in its name, can be spelled by omitting the *of*; similarly, ace of clubs, having but ten, can be spelled by adding *the*.

It should be noted that this fine trick can be performed with regular cards by a lengthwise bridging of the bottom twelve cards, making their backs concave. The procedure is the same, but in illustrating what has been done, the performer cuts the cards while they are on the table, cutting into the bridge and thus bringing the twelve card stock to the top with the chosen card under it.

### THE STRIPPER KEY

The use of the bottom card of the pack as a key card is so old that it was invented probably by the first conjurer to take a pack of cards in his hands. It is so old a device that it is known to the lay public but, despite this, it still is an excellent and deceptive subterfuge when artfully employed. A refinement which will deceive those who ordinarily might suspect the use of such a key card is possible with the stripper deck. Here is the procedure:

1. Reverse some fifteen cards in a packet, secretly, and note the bottom card of the group. Place this packet on the top of the pack. In presenting the feat, make an overhand shuffle which does not disturb the top sequence and, upon its completion, place the pack on the table and have a spectator cut it and complete the cut. This procedure will convince those who watch that you could not know either the top or bottom cards.

2. Spread the pack in offering it for a choice and allow any card to be taken. Should one of the reversed cards be removed, the success of the method will not be affected.

3. Square the pack and hold it in the *Stripper Grip*, the wide end being gripped by the fingers. Request the spectator to return his card and extend your left hand with the pack, at the same instant stripping out the reversed fifteen cards with the right hand by the *Stripper Cut*. Have the spectator's card placed on top of those you hold in the left hand and drop the reversed fifteen on top of all. This is, apparently, the fairest cut in the world and yet you know the bottom card of the packet and hence can easily locate the chosen card, it being the card directly under the key card.

Use of this and similar methods when employing a stripper pack is recommended since it will confuse those who conceivably might be watching for a stripper pack—a not improbable occurrence since the principle is fairly well known to the public generally.

### THE LIGHTNING CALCULATOR

Use of a stripper pack makes possible the performance of a standard feat of card conjuring in a manner much simpler and easier than that usually employed. The trick is this: A card is chosen and returned to the pack, which is shuffled. A spectator names a number between, say, ten and

twenty. The conjurer cuts a number of cards from the top of the pack, which, when counted, prove to be the same number as that given by the spectator, and the next card is the chosen card.

*Method.* 1. Reverse seventeen cards at the top of the pack prior to performance. Shuffle the pack by the overhand method, retaining the reversed cards at the top; then spread the cards on the table, from right to left, and have one chosen.

2. Gather the pack and, in so doing, cut it so that the stock of seventeen cards is brought to the middle. Request the spectator to note his card and replace it in the pack. As you say this, strip the seventeen cards from the middle by the *Stripper Cut* and drop them upon the chosen card when it is replaced on the left hand packet. Thus, this card becomes the eighteenth card from the top.

3. Again shuffle the cards by the overhand method, retaining the eighteen cards in order and returning them to the top at the completion of the shuffle by the use of the standard injog. If the reader dislikes this practice, a simple false cut will suffice.

4. Have a number named, between ten and twenty. If it is less than seventeen, remove cards from the top to the number thus obtained and with them fan the deck, then place them at the bottom. If the number is nineteen, remove two cards from the bottom, fan the deck with them and drop them on the top; if eighteen, take one card from the bottom and treat in the same way. Ten and twenty are ruled out in terms of your proposition. (The preceding treatment is for those who may be disinclined to use the pass for the purpose.)

5. Cut the reversed packet from the top by means of the *Stripper Cut*, count the cards one by one showing that you have removed the exact number called for by the spectator. Then turn the next card, the chosen card.

This simple feat is surprisingly effective and it is a favorite with many card conurers. In other versions, a narrow or short card is usually employed and the routine is not so clean-cut; in the stripper method the feat practically works itself.

### LOCATING THE ACES

In many instances the stripper pack can be used to simplify standard feats which are not necessarily stripper-pack tricks. An instance of this is the familiar feat in which a shuffled deck is spread and a spectator is invited to point to any four cards which are then drawn for half their length from the fan. The pack is squared and the protruding cards are withdrawn, placed on the bottom and immediately drawn off and put on the table. The four freely selected cards prove to be the aces, thus providing an intriguing introduction to the *Braue Aces* or any other ace trick.

*Method.* 1. Prior to performance reverse the four aces. Hand the deck for an overhand shuffle, retake it, the narrow end outwards, and cull the aces to the bottom by the *H-B Strip Shuffle*.

2. Fan the cards in the left hand, holding them face downwards, and have four spectators each touch the back of one of the cards. As this is done, draw each card outwards for half its length from the fan without exposing any part of the face. Close the fan of cards and square the deck, leaving the four chosen cards still projecting; tap their ends, evening them.

3. Hold the pack as in the *Stripper Grip* but place the tip of the left forefinger against the outer end of the four indifferent cards which pro-

trude from the pack; strip the four aces outwards by a pressure of the left thumb and second finger at their wide ends at the bottom of the pack. The moment this reversed packet reaches the left forefinger and is, therefore, flush with the four protruding cards, grasp all eight cards and carry them away. Apparently you are simply stripping the chosen cards from the pack; actually you strip these cards and, underneath them, the four aces. The action is so easy that it is not necessary even to look at the cards.

4. Immediately drop the pack upon the eight cards lying on the left hand and, as promptly as if this had been done inadvertently, draw the four bottom cards, the aces, from the pack with the right fingers (holding the pack as for the glide) and place them face downwards on the table.

5. Comment upon the power of coincidence being so strong as to cause four different and distinctive personalities each to choose a card of the same denomination, turn the four cards face upwards, showing the four aces.

Continue with any other feat in which the four aces are used, remembering that these cards are now in a reversed condition.

### THE PRINCESS CARD TRICK: STRIPPER VERSION

The effect of this favorite feat, briefly stated, is that the magician divines the name of a card mentally selected by a spectator from amongst four freely chosen cards.

*Method.* 1. Prior to performance, secretly turn the second, third and fourth cards of the pack face upwards and reverse them. Hold the pack with its narrow end inwards.

2. Spread the deck between the hands, contriving to conceal the face-up cards, and request each of four spectators to point to a card. As each card is chosen, remove it and, in placing it face upwards on the table, turn it end for end, bringing its wide end nearest to you.

3. Request one of the spectators to think of any one of the four cards and, as he concentrates on his choice, pick them up one by one and place them squarely face upwards upon the face-down deck. In doing this, take the cards from low to high: thus, A, 4, 7, K. Remember this order for you must use it later in discovering the card mentally selected by the spectator. If there should be two cards of the same denomination, remember the suit of the first card.

4. Remove the four cards and with them the three face-up cards under the top card of the pack (the action here is exactly the same as that employed in the *Braue Aces*) and hold the packet of seven cards in the right hand with the faces of the cards towards yourself. Apparently you have had four cards chosen, one of them has been mentally selected by a spectator and you have taken these four cards in your right hand.

5. Holding the packet in the right hand, thumb at the bottom end, fingers at the top end, spread the three rear cards, which are the three indifferent cards secretly added to the original packet of four, by moving them towards the left hand, the four original cards remaining in a single packet at the face of the fan, being ostensibly one card only. Take the cards, thus fanned, in the left hand.

6. It is necessary now to confuse the spectators as to the relative positions of the various cards, since their order may have been noted. To do this, remove a single card, look at it intently, glance at the spectator, and replace the card in a different part of the fan. Do this several times, finally taking the packet of four cards, as *one card*, and place them in your right trousers' pocket.



7. Turn the three remaining cards face downwards and deal them onto the deck, counting, "One, two, three." Cut the deck casually and complete the cut, thus burying the three indifferent cards.

8. It is now necessary to find out the name of the chosen card. Say: "To satisfy all those present that there is such a thing as paratelepathy, will you be good enough to name your card as a token of good faith, to assure the others that you are not, through kindness or confederacy, accepting as your card the one which I have placed in my pocket."

9. As you say this, place your right hand into your trousers' pocket and insert the tips of your first, second and third fingers between the cards. This will enable you to grip any one of them the moment it is named, by simply releasing your hold on the others. The spectator having named his card, you know instantly its place in the packet of four cards in your pocket so you release your grip on the others and bring out the required card, without having to fumble or count to it, and hold it face downwards. Have it named again, as if you had not heard the reply to your question, then display the card to those present.

Here again the stripper pack makes the feat practically self-working and allows the performer to devote his whole attention to the proper presentation.

### A CANNY COINCIDENCE

Although it is one of the easiest feats possible with a stripper pack, the following trick is, nevertheless, a quick showy demonstration of the conjurer's powers.

*Effect.* Two cards that lie next to one another are chosen by spectators A and B. The cards are noted, returned to the pack in different places and the pack is shuffled by a spectator. The two cards are ordered to come together on the bottom of the pack and are instantly shown there.

*Method:* 1. Have the pack shuffled, take it back and allow spectator A to make a free choice of any card. Turn to spectator B and invite him to take either the card above A's card or the one below it. Stress the fact that the two cards are together in the pack.

2. Having secretly reversed the deck, spread the cards and have A insert his card amongst the others allowing about half its length to protrude. Invite B to do the same with his card in a different part of the pack. Stress the fact that the two cards are well separated, close the fan of cards and slowly tap the two cards home.

3. Execute a short overhand shuffle, then hand the deck to a spectator to shuffle to his own satisfaction.

4. Take the pack back and make the *H-B Strip Shuffle*, culling the two cards to the bottom. Undercut half the cards and execute another *Strip Shuffle*, in the course of which you sight the bottom card as has been explained. Order the two widely separated cards to come together.

5. Cut the pack using the *H-B Cut Control*, taking the two reversed cards to the bottom.

6. Request A to name his card. If it is the face card, show it and have B name his card. Slowly remove the face card and show that B's card is next. If, on the other hand, the card A names is not at the face of the pack, thank him and turn to B, show the face card and say, "This is your card, isn't it?" Upon his acquiescence, turn to A, repeat the name of his card, slowly remove the face card and reveal his.

## CUT AND COME AGAIN

Here is a pleasing quick trick for intimate performance.

After having shuffled the deck, a spectator cuts it, notes the card cut at and replaces the cut. The cards are again mixed and again the spectator cuts, notes the card cut to and completes the cut. Once more the cards are mixed, the top card is turned face upwards and the spectator makes a final complete cut, retaining the pack in his own hands. At command the two chosen cards pass one above and one below the face-up card.

1. Secretly reverse any card in the deck and have a spectator shuffle the cards.

2. Take the pack back and bring the reversed card to the bottom by the *H-B Strip Shuffle*. Place the pack face downwards on the palm of your left hand, turning it so that its narrow end is innermost and holding the hand flat with its fingers outstretched.

3. Invite a spectator to cut the pack and place the cut packet, A, face downwards on your fingers beside the remaining packet B; then to take the top card of B, note what it is, place it on A and complete the cut.

4. Square the pack, jog the reversed card, which now lies directly above the spectator's card, and secure a break *above* it, holding the break with the left little finger tip. Grip the pack by the ends between the right thumb at the inner end and the fingers at the outer end (the thumb taking the break) and, with the left fingers, separate a small packet of cards at the bottom of the pack; carry it off sidewise with the left hand and place it on top of the pack. Repeat this move two or three times, finally making this side cut at the break and so bringing the reversed card to the top of the pack with the noted card immediately below it.

5. Square the pack and again place it on the palm of your left hand. Invite the spectator to "cut the cake—pardon me—the pack," and repeat exactly the same procedure as in item 3. This second card noted by him will be placed on the reversed card and the completion of the cut will result in the placing of the two noted cards in the middle of the deck with the reversed card between them.

6. Jog the reversed card, secure a break above it, and make several side cuts with the left hand as in item 4, finally cutting to the break and bringing the reversed card to the top of the pack. The situation then is this—the reversed card on the top of the pack, under it the first noted card and at the bottom of the pack the second noted card.

7. Turn the top, reversed card face upwards end for end on the deck. Invite the spectator to cut, complete the cut and take the pack himself.

8. The trick is done, all that remains is to stress the fact that the spectator made all the cuts himself, order the two chosen cards to place themselves above and below the face-up card, have the pack spread on the table and the face-up card, with the one above it and the one below it, drawn out of line. Have the spectator name his two cards and you flick them face upwards with the face-up card.

## THE MYSTIC CUT

A slight prearrangement is necessary for this effective trick. Take ten cards, of any suits, whose values run from ten to ace, and arrange them in sequence so that the ten will be the top card of the packet and the ace the bottom card with the other cards in regular numerical progression. Place this packet, reversed, on the top of the remainder of the pack. To do the trick, follow this procedure:

1. Take the pack by the wide end between the right thumb and second finger and execute a regular Hindu shuffle, making the first movement by pulling off the reversed packet intact with the left thumb and fingers and continuing the shuffle in the usual way.

2. With the prearranged packet thus at the bottom, spread the pack and invite a spectator to choose a card, taking care, however, that the card is not taken from amongst the ten bottom cards.

3. The spectator having noted his card, undercut about half the pack with the right hand and have him place his card on top of the packet remaining in the left hand. Drop the cut on top and square the pack very openly. You have thus contrived to have the chosen card placed just below the set-up packet.

4. Place the pack on the table and invite the spectator to cut it as often as he pleases, completing the cut each time.

5. Pick up the pack, square the ends with the right thumb and fingers, then, in squaring the sides with the thumb and fingers, ascertain if the reversed packet is in the middle. If not, make a single cut to bring it there, square the deck and place it before the spectator.

6. Announce that you are *willing* him to do something and invite him to cut the pack into two packets as nearly equal as he can manage. If you have done your part in getting the reversed packet in the middle of the deck, he must cut into the group of ten reversed cards.

7. This done, instruct him to turn over the top card of the lower packet and place it face-up on the table. You say that you have *willed* him to cut at a card the number of pips of which will indicate the position of his chosen card from that point. Let us say that he has cut at and turned up a six spot. Instruct him to take the lower packet, deal off five cards, face downwards, and place the sixth card, also face downwards, a little apart.

8. Finally have him name his card and turn the sixth card face upwards himself—it is his card.

A moment's reflection will show that the same result must follow, no matter at which card of the ten arranged cards the cut is made.

### THE PICKPOCKET

Here is a trick with simple, direct effects, plenty of action and requiring the participation of several of the spectators, all of which make for genuine entertainment.

*Effect.* Three spectators each draw a card, the cards are replaced and the pack is shuffled. The pack is placed in the performer's pocket and he instantly withdraws all the cards but one which proves to be one of the chosen cards. After being shuffled again, the pack is replaced in the pocket and a spectator succeeds in doing the same thing, that is to say, he pulls out all the cards except one which also proves to be a chosen card. After a final shuffle, the spectator picks the third selected card from the pack after it has been pocketed again.

*Method.* Beforehand arrange the pack as follows: Segregate all the cards of denominations from two to six, making a packet of twenty cards; all those from seven to ten, sixteen cards in all; and, finally, leave all the court cards and the aces in one packet, also sixteen cards. Assemble the pack with the low cards first, followed by the sevens to tens, and the court cards and aces at the bottom. To present the trick proceed thus:

1. Have a spectator draw a card from amongst the first twenty

cards, reverse the pack and have the card replaced in that section, allowing the spectator to push the card flush and you yourself making no motion which could be construed as a sleight. Go to a second person and have him take a card from the middle section, reverse the pack and have his card replaced very openly. Finally have a third card chosen from the bottom section and treat it in the same way as the other cards. Hand the pack out to be shuffled to convince the onlookers that the three cards are lost in the pack, yet since they are reversed, you can locate them at will and you will know by the values which card belongs to each spectator.

2. Take the pack back and, as you invite a spectator to take his place at your side, execute the *H-B Strip Shuffle* bringing the three chosen cards to the bottom. Place the pack in your right outside coat pocket and, in so doing, glimpse the bottom card. By its value you know which spectator drew it and you address him. Tell him that you are about to pick your pocket in such a way that you will pick out all the cards but his. Plunge your hand into the pocket and bring out all the cards except the bottom card. Invite the spectator to name his card and have the man beside you take the card from your pocket and show that you have succeeded.

4. Hand the pack to the volunteer assistant and have him shuffle it. Take it back, and while talking to him, asking him if he thinks he could do the trick, execute the *H-B Strip Shuffle* to bring either of the two remaining cards to the bottom, sight it as you tap the side of the pack on the table, squaring it. Palm this card in your right hand and place the pack in the same pocket again. Tell your assistant that all he has to do is to plunge his hand into your pocket, grab the pack and one of the two remaining chosen cards will elude his grasp and remain in the pocket. He seizes the pack and brings it out. Instantly thrust your right hand into the pocket and bring out the palmed card at your finger tips, face downwards. Addressing the spectator whose card you know it to be by its value, have it named, show it and congratulate your helper on his success.

5. Have him shuffle the pack, then take it and strip shuffle the last chosen card to the bottom. As you do this tell your helper he must pass one more test before qualifying as an expert pickpocket. Place the pack in your pocket again, this time on its side, and twist the bottom card upright, standing it on its end. Have the third spectator, that is to say, the one whose card has not been produced, name his card. Instruct your volunteer assistant that, at the word *Three*, he is to plunge his hand into your pocket and instantly bring out that very card. "It won't give you any trouble," you say, "it will jump right into your hand. Ready? One, two, three." The helper does this and infallibly brings out the card which was on end, thus bringing an entertaining trick to a very effective climax.

### HALLUCINATION

It is advisable to have as many as possible of the audience take an active part in the performance. The following trick has been devised to that end and its successful execution cannot fail to arouse the most apathetic spectators.

*Effect.* Several persons each note a card in a pack which has been shuffled freely and the pack is then handed to another person to hold. Each person then names the same card as being the one he noted but examination of the pack shows that very card is missing and the performer produces it from his own pocket.

*Method.* 1. Hand the pack to a spectator to be thoroughly shuffled.

2. It is now necessary to have a small number chosen. It is not entirely satisfactory to have a spectator name a number since in surprising effects like this one, there are always many who will explain the trick by maintaining that the number was determined beforehand and named at your request. Arriving at a number by the throwing of dice is also open to objection, the use of loaded dice being well known as a possibility. Perhaps the best plan in this case is to ask the person who has shuffled the cards to square the deck, cut off a small packet and hand it to his neighbor to count the number of cards it contains. We will suppose that this has been done and that the number thus arrived at is nine. Leave these cards in the hands of the person who counted them for possible verification.

3. Take the remainder of the pack, then ask a spectator to hold his left hand palm upwards and you slowly count off eight cards onto it. Take the cards by the outer right corners, turning them face upwards under pretext of showing how well mixed the cards are, but really in order to turn the eight cards end for end. Turn them down sidewise and place them at the bottom of the pack.

4. Invite the spectator to lift the outer right corner of the top card, originally the ninth card, note what it is in such a way that no one else can see it, then cut the pack and square the cards.

5. Jog the reversed packet now somewhere in the middle and take a break *above* its top card with the left little finger. Grip the pack by the ends between the right thumb and fingers, retaining the break with the thumb, separate a small packet of cards at the bottom with the left fingers, carry it away sidewise with the left hand and place it on the top of the pack. Repeat this move several times, finally taking all the cards below the break and putting them on the top. The card noted by the first spectator is thus returned to its original position, ninth from the top.

6. Go to a second spectator, a little apart from the first, and repeat the operation, but, this time, simply count off the first eight cards into your right hand very openly and place them on the bottom. Invite this person to peek at the top card, note it and cut it to the middle. Make the jog and repeat the side cuts as in item 5, again placing the original ninth card in that same position.

7. Repeat the whole maneuver with a third and fourth spectator, but invite the fourth person to take the top card in his hand and note it carefully. As he does this, quietly turn, end for end, the eight cards just counted off into your right hand, place them on the bottom and reverse the pack for the return of the spectator's card. Let him push it into the middle of the deck, take the deck and shuffle it himself.

8. Take the pack back, turn it face upwards and, under pretext of showing how thoroughly mixed the cards are, execute the *H-B Strip Shuffle* taking the reversed card to the top, turn the pack face downwards and palm the reversed card. Do this as you announce seriously that you are about to make the four chosen cards, so well distributed throughout the pack, appear instantaneously on the top. Hand the pack to a fifth person and have him lift off the four top cards and show them to prove that the selected cards are not already in that position; meantime casually thrust *both* hands into your trousers pockets and leave the palmed card in the right hand pocket.

9. In order to bring about this peculiar phenomenon you explain that it is necessary for the four spectators who chose cards to call the names

of their cards loudly at the very same moment. "Now, gentlemen," you say, "when I call *Three* call out the names of your cards as loudly as you can. The card whose name is called the loudest will become the topmost card and the others in due order. Ready? One, two, three." All four spectators call the name of the same card, say the seven of clubs, to your pretended consternation. Argue with them that it was impossible for all of them to have chosen the same card but they maintain they have made no mistake, so you have the fifth spectator examine the pack and he reports the seven of clubs is missing.

10. You continue, "You see, gentlemen, the whole thing has been a pure hallucination on your part. You could not possibly have seen the seven of clubs, for knowing that that is a very unlucky card, I put it in my pocket before we began the experiment." Take the seven of clubs from your pocket and show it.

### THE BRAUE ACES

Here is a genuine novelty—something new in four ace tricks, a method which works itself without difficult sleights or misdirective devices. A trial will convince the reader that this is one of the cleverest of all four ace tricks.

*Effect.* The four aces, widely separated, gather in one pile.

*Method.* Prior to performance, secretly turn the second and third cards of the pack face upwards and reverse them, so that their wide ends are at the narrow end of the pack. These two cards are concealed beneath the top card, which is face downwards in normal condition.

2. Hold the deck with its narrow end innermost, turn it face upwards by turning it sidewise. Run through the cards and, as you come to each ace, place it face downwards on the table, turning it end for end in so doing; square the pack and turn it face downwards, again turning it sidewise, keeping its narrow end innermost.

3. Turn the four aces face upwards on the table by turning them sidewise, retaining their reversed position. Hold the pack in the left hand in the *Stripper Grip*, pick up one of the aces and put it face upwards on the pack, calling attention to its suit. Repeat the action with the other three aces.

4. Remove the four face-up aces, and with them the two face-up cards below the top face-down card, by gripping them at the sides near the inner end between the right thumb and second finger, exactly as in the *Stripper Cut*. Because the wide ends of the four aces and the two face-up indifferent cards are at the narrow ends of all the remaining cards of the pack, only these six cards will be stripped away, the face-down card remaining on the top of the pack.

Apparently you have removed only the four face-up aces; actually you have included two face-up cards beneath them in the action. Turn the six cards face downwards and drop them on the pack, thus placing indifferent cards at the first and second positions. These actions may be extremely deliberate, since there is not the slightest chance of detection.

5. Deal the top card onto the table on your left. In so doing, grasp it between the right thumb and first finger at the outer right corner and with the second finger push its right edge so that its former inner end is turned outwards, a familiar method of dealing in which cards are *skimmed* across a table; in this case the action serves to turn the indifferent card, thus dealt, end for end. Repeat the procedure with the next card, dealing it to the right

of the first card. In dealing the third card, an ace, place it upon the table without reversing it, and treat the fourth card, also an ace, similarly. The position then is this:

A	B	C	D
Any card.	Any card.	Ace.	Ace.

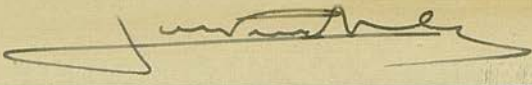
6. Hold the pack in the left hand in the *Stripper Grip* and, using the *Stripper Cut*, strip off the two reversed cards at the top as one card, holding them at the sides near the inner corners between the right thumb and second fingers. Push off the top card of the deck with the left thumb and take it at the face of the two aces by pressing it upwards with the tips of the left second and first fingers, allowing a flash of this indifferent card. Similarly push off a second card and add it to the right hand pocket. Drop these four cards, supposedly three, on the ace at D.

7. Follow the same procedure with the cards at C, B, and A, but dealing three cards upon each of them. The condition then is this: Three indifferent cards repose upon the ace at C; of the four cards upon the ace at D, the third and fourth from the top are indifferent cards; while at both A and B are four indifferent cards.

8. Cut about three-quarters of the pack, drop the packet on A, pick up both together by sliding the cards towards you off the table and drop all on the remainder of the pack in your left hand. Cut again, taking about half the cards, drop the packet on B, pick up both and add them to the cards in your left hand in the same way. Cut the pack once more, taking a very small packet from the top and drop it on C. Pick up this combined packet by the ends between your thumb and fingers, turn it upwards and tap its lower side on the table, as if merely to square the cards but so giving a flash of the bottom card, an ace. Drop the packet on top of the pack.

9. Pick up the last packet and place it face upwards on the deck, letting it overlap at the inner end for about half its length. Turn the packet face downwards and push it squarely onto the deck, which you still hold in the *Stripper Grip*; immediately strip out the reversed cards at the top, the four aces, the indifferent cards being retained on the top of the pack by the left thumb and fingers, remarking, "But I won't use the pack. Will you place your hand on it?" The spectator does so. Continue, "I have one ace, [show ace at the bottom of your packet] you have three. I merely pass my cards over your hand so [spreading them fanwise face downwards] and the aces instantly come to me, while the other three cards pass back into the pack." Turn the four aces face upwards. Examination of the pack by the spectator proves that the three aces have left it.

It should be noted that the actions in paragraphs 1 to 5 inclusive can be adapted to any of the ordinary four ace tricks, the novelty of this brilliant method being the undetectable placement of the two indifferent cards above the aces. Note also that at the conclusion of the feat the pack is in regular order, only the four aces being reversed and this can be corrected in replacing them on the top of the pack, thus preparing it for any future stripper tricks.



# MIRACLE METHODS

NUMBER TWO

## MIRACLE SHUFFLES and TRICKS

A Treatise on the Science and Art  
of the Stock, Cull, Odd-Number  
and Cull-Stock Shuffles.

by

**JEAN HUGARD**

and

**FRED BRAUE**



*Presenting the Braue system of Cull, Stock, Odd-Number and Cull-Stock Shuffling, bringing these useful stratagems within the reach of every performer; together with a full description of a number of brilliant card feats made possible by this amazingly simple system.*



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Alameda, California



## *Introduction*

At what date and in what manner sleights and tricks with cards were added to those with the cups and balls, coins and counters, which were the principal items in the repertory of the peripatetic mountebank for centuries, it is impossible now to determine. We know that prior to the manufacture of playing cards with the printing press the lowly conjurer of that date cannot have used them since, being handpainted, they were so expensive that only the nobility and the very rich could afford them. However, gambling with cards flourished and applying the axiom that wherever the stakes are high enough to tempt the unscrupulous a cheat is present, it can be confidently assumed that, even then, gamblers had devised sleights to assist fortune.

When playing cards became available to the common people by means of the operations of the printing press, the increase in their use for gambling purposes was marked, so much so that from time to time we find stringent laws being enacted to restrict their use. It is easy to understand how a knowledge of sleights and tricks with cards would gradually pass from the gamblers to the conjurers, and it is at this time that we first find mention of simple tricks with cards in the works of authors who wrote on the subject of *Physique Amusante* (conjuring).

It is reasonable to suppose that the first sleights devised by gamblers were for the purpose of arranging the cards so that those they wanted would fall to their hands and we find that false shuffles are among the first sleights mentioned in print. The vast importance of false shuffling in conjuring was soon recognized. In 1584—350 years ago—Reginald Scot in his book, *The Discoverie of Witchcraft*, wrote as follows:

But in showing feats, and juggling with cards, the principal point consisteth in *shuffling* them nimble . . . This now I must give you, that in reserving the bottome card (whilst you shuffle) you must alwaies keep him a little before or a little behind all the cards lying beneath him, bestowing him (I saie) *either a little beyond his fellows before, right over the forefinger, or else behind the rest, so as the little finger of the left hand may meet with it*, which is the easier and the better waie. In the beginning of your shuffling, shuffle as thick as you can and in the end throw upon the stock the nether card with so many more at the least as you would have reserved for any purpose, a little before or behind the rest.

Thus over three and a half centuries ago the use of a card protruding either at the inner or outer end of the pack (the injog and outjog of Erdnase) combined with the false shuffle, was thoroughly understood and practiced. Curiously enough this simple expedient seems to have fallen into disuse later, for from the time of Decremps' first textbook on card sleights (1783) it is the pass which is insisted upon as the sine qua non of conjuring with cards. All succeeding writers followed the Decremps dictum and it was not until 1902 with the appearance of the Ednase book, *The Expert at the Card Table*, that the false shuffles combined with the *jogged* cards again came into use.

The Braue stock, cull and combined stock-cull shuffles, explained herein, make a still further advance in these fascinating combinations. In both stocking and culling the different operations are short and in every case follow a definite pattern, therefore there is no strain in the memory as in other systems where different combinations require different formulas. The Braue cull-stock shuffle is a development hitherto undreamt of. Actually the operator culls and stocks desired cards in less time and with fewer operations than are required for the Erdnase cull shuffle alone or the Erdnase stock shuffle alone. The system is therefore not only quicker than any others devised to date but it is much easier to acquire. These are large claims, a study of the contents of this book will justify them.

## ***The Overhand Shuffle***

It has been shown that the overhand shuffle dates back to the era when the printed card first came into use. Nevertheless, it has been thought expedient to describe the various actions involved in making this shuffle when used for conjuring purposes, since this shuffle differs from the careless overhand shuffle of the artless card player.

*The Grip:* Hold the pack in the left hand, the tips of the second and third fingers pressing against the face card of the pack, the little finger curled inward so that its side rests against the inner end, the outer lower corner resting in the crease of the outermost joint of the first finger, the outermost phalange of which thus presses against the end of the deck. In this position, when the right hand removes the lower half for an overhand shuffle, the half-pack remaining in the left hand can be gripped in an upright position, as in a forceps, between the left first and little fingers pressing at opposite ends.

Gripping the pack in this manner is an aid when cards are caused to protrude from either end of the deck, since such cards will rest upon the tip of the little finger or the side of the first finger, perfect control thus being had over the cards.

With the deck held in this fashion, remove the lower half between the right second and third fingers at the outer end, the thumb at the inner end, the first finger resting lightly on the upper side. The left thumb aids in retaining the upper half by pressing down lightly on its top side.

*The Shuffle:* Bring the packet held by the right hand down on top of that held by the left with a motion of the right wrist, rather than the arm. Place the left thumb upon the top card of the right hand packet and draw it off flush upon the left hand packet as the right is moved upwards and away. This is an orthodox overhand shuffle and need hardly be described; yet it must be emphasized that the shuffle should be rather slow, and cards should be drawn at the rate of about two cards per second. A slow, easy, regular shuffle is much more natural and convincing than one in which great speed is attempted. Hold the hands well away from the body.

*Protruding Cards:* When it is desired to cause a card to protrude at the inner end, the right hand moves a little towards the body. The left thumb draws off the top card of the right hand packet so that it protrudes a quarter of an inch over the inner end, its face resting upon the tip of the left little finger, which holds the lower half of the pack in order at the inner end.

A card is caused to protrude over the outer end in the same manner, the right hand moving outward in the downward motion of the shuffle. In this case, the protruding card rests upon the side of the left first finger, which holds the lower packet in order at the outer end.

*Forming a Break:* The *break* is formed under a card protruding at the inner end in the act of grasping the entire pack in the grip for the overhand shuffle. The right thumb presses against the end of the protruding card, at about its center, and in the act of pressing it flush into the deck exerts an upward pressure (towards the top of the deck). The small space which is thus formed under the protruding card is held by squeezing inwards with the thumb and fingers.

*Shuffling to the Break:* With a break formed as described in the preceding section, the card or cards under the break are brought to the top in the course of a regular overhand shuffle with the entire pack. Cards are drawn off at random from the top by the left thumb until all those above the break are exhausted. The cards remaining in the right hand are then dropped upon those in the left.

*Dropping a Packet:* When it is desired to drop on the top of the deck the cards placed between cards protruding from the inner and outer ends, as in paragraphs 6 and 7, page 6, the action is this: As the right thumb forms a break under the card protruding at the inner end, press the tip of the right second finger upwards against the face of the card protruding at the outer end, thus in effect forming a break between it and the cards below it. Squeeze the cards between the right thumb and fingers and a break will be held by the right thumb; at the same time, all the cards under the card protruding at the outer end may be removed by the right hand.

Remove these cards with an inward motion of the right hand, towards the body. Bring the right hand with its cards above those remaining in the left hand. Move the right hand packet downwards and, at the bottom of the downward action of a shuffle, release the cards above the break held by the thumb by relaxing its pressure on this packet. Continue the shuffle without the smallest hesitation. Again, smoothness and regularity rather than speed are important.

The actions described above have been recapitulated briefly in the various sections to come in which they are used, so that the reader may run as he reads, without the necessity of referring to this section.

*Determining Intervals:* In demonstrating the ability to deal poker hands, the method outlined in the body of this book for determining the intervals between cards is generally used. That is to say, a practice hand is played out to show that the run-of-the-luck hand is not exceptional; the hands are spread face upwards, and any suitable cards are noted. There may be a pair in one hand, a matching card in another. These two hands are placed one upon the other. If the pair is second and fifth of the first hand, the matching card third in its hand, when these cards are replaced upon the deck they will be second, fifth and eighth from the top. A simple calculation determines that the intervals between the cards are 2-3-3.

Another method suitable for the magician is to ribbon-spread the pack face upwards on the table after a spectator has shuffled, to show that the cards are well mixed. It is then an easy matter to note desirable cards while talking and to determine the intervals separating them.

Since it is advisable to make a neat, fast ribbon-spread, the following new method of making such a spread is recommended: Grasp the pack at the ends between the right thumb and second and third fingers. Bend the ends upwards, thus making the top concave. Place the deck so held upon the table and press down upon its top with the right first finger, the center of the convex bottom alone touching the table. Move the pack from left to right swiftly and the cards will spring from the grasp of the right fingers with a riffing sound and form a perfect and symmetrical ribbon. This spread may be ten inches or three feet long, depending upon the pressure placed upon the deck with the right forefinger.

*Culling, Stocking:* It has been deemed advisable to include in this book methods for culling, stocking, and cull-stocking no more than three cards.

The application of the system to four and five cards is entirely feasible; yet such shuffles must be considered fancy shuffles and are hardly practical for conjuring use where simplicity and ease of execution are of paramount importance; as Jack Merlin has drily observed, "A five card run-up requires a lot of movement." Those who may be interested in such shuffles will find that the system readily adapts itself to them.

## ***The Stock Shuffle***

Stocking, in gamblers' parlance, means the placing of a card or cards, in the course of an apparently innocent shuffle, in such positions that they will fall to any desired hand in the subsequent deal. In the following extremely easy method of effecting this result, all that the operator has to remember is the number of hands to be dealt. Unlike other systems in which the different combinations for placing different numbers of cards are arbitrary and must be committed to memory, the pattern herein is the same throughout. To enable the reader thoroughly to understand this basic fact and to realize how extremely simple the system is, the moves necessary for placing one, two, and three cards in position are given below. Naturally, they must be followed and repeated with the pack in hand.

### *1. TO PLACE ONE CARD IN POSITION TO FALL TO THE DEALER IN A FIVE-HANDED GAME*

1. Place the desired card on the top of the pack and, in order that the various evolutions can be clearly followed, it is advisable to turn the card or cards face upwards. We will suppose that, in practicing, this course is followed.

2. Hold the pack in the left hand in the regular position for the overhand shuffle. With the right hand lift somewhat less than half of the lower part of the deck and proceed to shuffle:

3. Move the right hand a little nearer the body and begin by drawing off the first card of the right hand packet with the left thumb, causing it to protrude about a quarter of an inch over the inner end of the left hand packet, then shuffle off the remainder of the cards in the right hand on top of this card in haphazard fashion.

This first action of the procedure has no bearing on stocking the card other than that of placing it near the middle of the pack where it can be more easily dealt with.

4. Grasp the pack between the thumb at the inner end and the second and third fingers at the outer end, in so doing press the ball of the thumb upwards against the edge of the protruding card at the inner end of the deck, making a space from an eighth to a quarter of an inch in width; hold this space by squeezing the ends of the pack between the thumb and second and third fingers. Technically this space is called a *break* and it will be so referred to hereinafter.

These two movements, making a card protrude and from it securing a break in the inner end of the deck, are essential to the system and they are easily acquired. A few minutes practice is all that is necessary.

Having secured the break, lift the pack with the right hand and continue the shuffle by drawing off cards at random with the left thumb until the break is reached.

5. From the cards remaining in the right hand draw off, with the

left thumb, cards to the number of hands to be dealt. (In this case, with five hands to be dealt, the number of cards to be drawn off will be five.) Cause the next card to protrude at the inner end of the deck, as in paragraph 3, and shuffle the remainder of the cards in the right hand on top of it at random.

6. Form the break under the protruding card, as in paragraph 4, shuffle haphazardly until this break is reached and drop the remaining cards on top.

The desired card is now the fifth card from the top and will fall to the dealer in a five-handed game. Similarly the card will fall to the dealer in any number of hands by simply changing the number of cards drawn off in the fifth action accordingly. Note, particularly, that smoothness and not great speed is the essential thing.

## II. TO STOCK TWO CARDS TO FALL TO THE DEALER IN A FIVE-HANDED GAME

1. Place the two desired cards on the top of the deck, faces upwards.  
2. Begin an overhand shuffle by lifting, with the right hand, a little less than the rear half of the deck.

3. Draw off the first card a little nearer the body as in paragraph 3, section I, and shuffle off at random.

4. Grasp the pack as in paragraph 4 of the preceding section, make the break below the protruding card and continue the shuffle until the break is reached. (These actions, 2, 3 and 4, remain the same in all cases and in the succeeding sections will be referred to simply by their numbers.)

5. With the left thumb draw off one card, the first desired card, flush with those in the left hand. Draw off cards to the number of hands to be dealt, making the first of these protrude from the inner end of the pack, as in paragraph 3, section I. Move the right hand a little outwards beyond the deck and draw off the next card, making it protrude a quarter of an inch beyond the outer end of the deck; shuffle off the rest of the cards in the right hand at random onto those in the left hand.

6. Remove the lower half of the pack with the right hand in this special manner: Press the tip of the right second finger up against the face of the card protruding from the outer end of the deck and at the same time press upwards with the ball of the thumb against the edge of the card protruding at the inner end of the pack. Lift the lower half of the pack thus held by the right hand and you will find that you have made a break at the inner end under a small packet of cards, in this case five.

7. Continue the shuffle in this manner: Bring the right hand down as usual and release the grip of the thumb upon the cards above the break, leaving this packet on the cards in the left hand. Draw off, from those in the right hand, cards to the number of hands to be dealt; make the next card protrude at the inner end, as has been explained, and shuffle off all the rest of the cards in the right hand haphazardly onto those in the left hand.

8. Make the break, as before, below the protruding card, lift the *whole* pack and shuffle off at random all the cards above the break, then drop the remaining cards on top.

The two cards will be set to fall to the dealer in a five-handed game.

## III. TO STOCK THREE CARDS TO FALL TO THE DEALER IN A FIVE-HANDED GAME

1. Place the three desired cards on top of the deck faces upwards.  
2, 3, 4: Proceed exactly as in the same paragraphs in section I.

5. With the left thumb draw off two cards, the first two of the desired cards, flush with those in the left hand; draw off cards to the number of hands to be dealt (in this case, five cards), making the first card protrude over the inner end of the pack as usual.

6. Move the right hand a little outwards beyond the deck and draw off the next card so that it protrudes a quarter of an inch beyond the outer end of the deck. Shuffle off at random the cards remaining in the right hand upon those in the left.

7. Make the movement exactly as explained in paragraph 6 of the preceding section and drop the small packet above the break on top of the cards in the left hand.

8. Draw off the next card, a desired card, flush with those in the left hand. Draw off cards to the number of hands to be dealt, making the first of these protrude over the inner end of the pack as usual. Make the next card protrude at the outer end of the pack; shuffle off the remainder on top at random.

9. Repeat the same move as in paragraph 7 above, dropping the little packet thus separated on top of the cards in the left hand.

10. Draw off singly with the left thumb cards to twice the number of hands to be dealt, in this case ten cards.

11. Draw off the next card making it protrude inwards and shuffle off the remainder of the cards upon it.

12. Make a break under the protruding card with the thumb of the right hand as you lift the entire pack to continue the shuffle. Draw off cards haphazardly until the break is reached and drop the cards remaining in the right hand upon those already in the left hand.

The three desired cards will then fall to the dealer in a five-handed game.

## ***Tricks with the Stock Shuffle***

### **TWO IN ONE**

This feat is not only very effective as a demonstration of gamblers' methods, but it also has a surprise finale.

*Preparation:* If you have the opportunity secretly place a royal flush of hearts, in order from ace to ten, on top of the pack. If, however, as will generally be the case, you present the trick amongst others sitting at the table, hold the pack facing yourself, run through it and pass the aces of clubs, diamonds and spades to the bottom, at the same time passing the five required hearts to the top. Do all this casually and quite openly and when you have finished take the three aces off the bottom and drop them face upwards on the table. False shuffle the pack, making a couple of false cuts, keeping the royal heart flush intact on the top, and you are ready to present the feat thus:

1. Pick up the three aces and place them on the top of the pack.

2. Make the stock shuffle to stock three cards for a six-handed game and continue by false shuffling the complete pack and making a false cut or two. Deal one round for a six-handed game.

3. Pause and remark to the onlookers: "You people could beat me at my own game if only you'd get together. Here's how you could do it . . . ace . . . king . . . queen . . . jack . . . ten . . . a royal flush of hearts!"

As you deal a second round of six cards, turn each card face upwards, first naming it and deal the sixth card to yourself, face downwards.

4. Complete the deal and then turn your hand face upwards showing that you have actually dealt the three aces to yourself.

The feat is puzzling to the layman since apparently you have not only stocked the three aces to fall to yourself, but have also stocked a royal flush to fall one card to each of the other five hands, a feat which appears to be extremely difficult but really is very easy.

Regarding such operations as that given under the heading of *preparation*, as above, they should be done quite openly and while carrying on a brisk conversation. It is surprising to find what can be done in this way without arousing any suspicion on the part of the onlookers but the slightest sign of furtiveness is fatal.

### EASY SKILL

In this excellent feat the conjurer, stating that he will demonstrate how gamblers control winning cards, places three aces at the top of the pack and, after shuffle and cut, deals to himself the three aces. Again he picks up the pack, shuffles and cuts; immediately he deals to himself a royal flush in hearts.

*Preparation:* Secretly place the ace, king, queen, jack and ten at the first, second, third, fourth and fifth positions from the top of the deck. This may be done secretly prior to performance; or, as in the preceding trick, it may be openly done in the act of removing the three aces.

*Method:* 1. Run through the pack and remove the three aces, dropping them face upwards on the table. State that you will demonstrate how a gambler would deal himself the three aces and drop these face downwards on the pack.

2. Shuffle to place the three aces to fall to yourself in a six-handed game, using the three-card stock shuffle given on page 6.

3. Deal a six-handed game face downwards in the usual manner. If any of the players move to pick up their hands, stop them with a casual: "Just a moment . . . let me show you my hand first." Pick up your hand and drop it face upwards on the table, showing that you have in fact dealt yourself the three aces.

4. Drop your five cards on the pack and pick up the other five hands from right to left, dropping them one at a time onto the deck.

5. Hold the deck in the left hand and with the right remove somewhat less than half the cards of the lower part of the pack. Proceed to shuffle: Draw off the top card with the left thumb onto those held in the left hand, and cause the second card to protrude from the inner end as described in paragraph 3, section I. Shuffle off the remainder of the cards in the right hand on top of this card in haphazard fashion.

6. Form a break under the protruding card with the right thumb and shuffle to this break, as described in paragraph 4, section I.

7. False cut the pack at will.

8. Turn to the spectators and say: "You have seen how a gambler would deal himself the three aces. But, you may say with logic, three aces is not the best hand in the world. It can be beaten by any four of a kind. In such a case, the really skillful gambler would rise to the occasion in some such fashion as this—"

10. Pick up the deck and deal a five-handed poker game. Have the spectators show their hands. Turn your own hand and show that you hold a royal flush in hearts.

A similar feat has been published in *The Phoenix* by Bruce Elliott, co-editor with Walter B. Gibson of this excellent bi-monthly journal of magic.

### ACE IN THE HOLE

Here again we have a fine feat for demonstrating one's ability in dealing poker hands and again there is a surprise finale.

1. State that you will show how gamblers place certain cards to fall to themselves in a poker game. Hold the pack with its face towards yourself and run through the cards until you come to an ace. Cut this ace and the two cards above it to the top, thus placing the ace third from the top. Lower the pack so the onlookers can see the faces of the cards, run through them, pick out the three remaining aces and drop them on the table faces upwards.

2. Continue: "I'll use these three aces and, after an honest shuffle, I'll deal them to myself." Place the three aces on top of the pack, make the stock shuffle for three cards in a six-handed game, but in the final action, instead of drawing off twelve cards, take nine cards only. Finish with a false shuffle for the whole pack and several false cuts.

3. Deal a three-handed game. Turn your first card face upwards: It is an ace. Your second card is also an ace, as is your third card; turn them face upwards. The fourth card to your hand is an indifferent card, turn it face upwards also. Deal the first two cards of the fifth round and then pause as you say: "You see I've fulfilled my contract by dealing myself three aces. However, a gambler can never be sure that some lucky fellow may not have four of a kind. If he's a skilful gambler, he has taken the necessary precautions against such an untoward event . . . in this manner . . ."

4. Deal your fifth card face upwards on the table. It is the fourth ace.

To deal a four-handed game, in the preliminary action cut the fourth ace to the top with three cards above it, thus making it the fourth card. Drop the other three aces on top and stock shuffle the three aces as for an eight-handed game. In the final action draw off twelve cards instead of sixteen.

### THE TRANSPARENT CARDS

The magician claims that certain cards are so made that, glanced at in a certain light, they become transparent. He proves his contention in a convincing manner, at the same time dealing himself three aces.

*Method:* 1. Hand the pack for shuffling and, upon retaking it, run through it and remove three of the aces. As you do this note the three cards at the top of the pack, remembering their names and their order from the top down. Let us suppose that the top card is the ace of hearts; the second is the two of clubs; the third is the three of spades. Drop the aces upon the table and false-shuffle and false cut the deck.

2. Claim that you will stock the aces to fall to yourself. Execute the three card Stock- Shuffle for a four-handed game, see page 6.

3. Deal the first card of the four-handed game to each of the players and to yourself. Pause and remark, as if the thought had just struck you, that certain playing cards are transparent when viewed at a certain angle and in a certain light. "For instance," you comment to the man on your



left, "your next card is the ace of hearts."—or whatever may be the name of the card originally at the top of the pack. Turn the card face upwards and deal it to the player on your left.

Name the card now at the top of the pack, the two of clubs—the card originally second from the top—and deal it to the player opposite you. Name the card now at the top, the three of spades—the card originally third from the top; show it, and deal it to the player at your right.

Performed in an offhand manner, this naming of 'transparent' cards can be very amusing to the onlookers.

4. Continue the deal in the regular way, dealing five cards. Have the other three hands shown; turn your own hand and show that you have dealt yourself the three aces, as promised.

It should be noted in this, and in all similar feats, the desired cards can as easily be dealt to any other of the players. Thus, with the cards stocked to fall to the dealer in a four-handed game, the addition of a single card at the top of the pack will cause the desired cards to fall to the player on the left; two cards will give the hand to the player opposite; three will place it before the player at the right. Such extra cards are added after the stocking shuffle has been completed by running the required number of cards onto the stock in an extra shuffle.

### **LUCKY SEVENTH**

The following feat is one which is both simple and good. Properly presented, it is effective out of proportion to its ease of execution.

*Effect:* A card is selected and returned to the deck. A second spectator names a small number. The card is found at this number from the top of the deck.

*Method:* 1. Fan the deck and have a card freely chosen.

2. Execute an overhand shuffle, drawing the cards singly from the right hand packet onto the left. Request the spectator to replace his card anywhere he likes in the pack, having the card replaced on the top of the left-hand packet.

3. Continue the shuffle, slowly drawing seven cards onto the left hand packet. Make the next card, the eighth card, protrude over the inner end and shuffle off those remaining in the right hand at random.

4. Form a break under the protruding card in the familiar manner (paragraph 4, page 5) and shuffle to the break, dropping the cards under the break at the top of the left hand packet.

5. Place the squared pack on the table and request someone to name a number between one and ten. In nine cases out of ten the response will be seven or eight, in which case all that remains is to count to the chosen card. If seven is named, remove seven cards and show the next card; if eight, count down to the eighth card.

6. On the rare occasions on which another number is named, slip any excess cards from top to bottom by picking up the pack and making the pass. The instances in which this will be necessary, however, are as stated extremely rare.

### **A MINDREADING FEAT**

Good tricks are almost always simple tricks and, ipso facto, are hard to kill off. Guyot, in his *Nouvelles Recreations*, wrote of one such in 1749.

One card is freely thought of from amongst four, after which the conjurer must "adroitly place two on top and two on the bottom and below those at the bottom four indifferent cards." Spread the bottom of the pack, Guyot counsels, and if the spectator fails to see his card, then shuffle the two top cards to the bottom. Boldly assert that the bottom card is his; if the answer is no, drop the hand, glide and place the next card, which must be the spectator's, on the table. If he does see his card, then "subtly remove" the four bottom cards and finish as described.

The trick was and is a good feat. The present version differs from Guyot's, and from that given by Erdnase, and has extreme simplicity to recommend it.

*Method:* Explain that you will attempt a demonstration of thought-reading and that since failure is not improbable, you request the sincere cooperation of those who watch.

1. Ribbon the pack on the table and have four cards freely chosen from the spread. Request the spectator to concentrate upon any one of the cards. Gather the pack as this done, have the four cards replaced and control them to the top by the pass, the shuffle, or any deceptive means.

2. Execute this shuffle: Make the preparatory shuffle, paragraphs 1, 2, 3, and 4 on page 6. Then draw off the first two cards flush with those in the left hand. Draw off ten cards, making the first of these protrude over the inner end. Make the next card protrude over the outer end and shuffle off those remaining in the right hand indiscriminately.

3. Make the special undercut described in paragraph 6, page 6, and drop the cards above the break upon those remaining in the left hand.

4. Continue the shuffle by drawing off ten cards flush with those in the left hand. Make the next card protrude over the inner end and shuffle off the remaining cards at random.

5. Grasp the entire pack with the right fingers, making a break under the protruding card, as in paragraph 4, page 5, and shuffle until this break is reached. Drop the cards remaining in the right hand upon those in the left.

Two of the spectator's cards will be ninth and tenth from the top; the second pair will be nineteenth and twentieth.

6. Request the spectator to concentrate on his card with all the power of his intellect and deal eighteen cards face upwards on the table, singly and in groups, being careful to note those which fall ninth and tenth.

7. Ask the spectator if he has seen his card. If so, it must be either the ninth or the tenth dealt card. Ask a leading question which will tell you which of the two is the chosen card, such as "I see dark clouds, dark rolling clouds . . . your card was black?", if one is red, the other black. The response informs you which of the two is the proper card. Similar questions must be framed if the cards are high and low, odd and even, court and face.

8. If the spectator has not seen his card, you must prepare for this contingency by secretly slipping the top card of those in your hands, the nineteenth card, face upwards to the bottom of the deck.

9. Remove the top card, the twentieth card, and sight its face as you do so. Request that the chosen card be named. If it is the one you hold, turn it and show that you have miraculously located the proper card. If, however, it is an indifferent card, hand it to the spectator and thereafter cut the deck, taking the reversed card to the middle.

10. Request the spectator to place the card he holds face upwards on the pack. Claim that this will cause the chosen card to reverse itself sympathetically. Spread the cards and show that this is the case.

Obviously, this effect is heightened if the conjurer secretly sights the cards at the top of the pack and thus need not ask their names.

The trick is a gratifying one. The stocking shuffle is easily made and the rest is purely presentation; if this is cleverly contrived a very fine effect can be had with the trick.

## **The Odd-Number Stock Shuffle**

This is an entirely new application of the Braue system of stocking. By its means the first two, or the first three, cards can be placed at any odd numbers in the deck that may be required. It is safe to say that if, prior to the publication of this book, any expert card conjurer had been asked if such an operation were possible in the course of an apparently fair over-hand shuffle, the reply would have been, "That is impossible." Yet once the method is known it can be done with ease and certainty. The procedure is just the reverse of the cull shuffle; instead of shuffling certain cards from their different places in the pack to the top of the pack, the top cards are shuffled to certain desired positions in the pack, such as 3, 8, or 3, 9, 11, from the top and so on.

### **TWO-CARD ODD-NUMBER STOCK**

A simple formula is used which is based on the number at which the first card is to be placed and number at which the second card will stand from the first card. Let us say that it is desired to place the two top cards third and eighth from the top. The first card, therefore, will be third from the top, and the second card will be *fifth* from that. The numbers 3-5 are taken as the basis for the formula to be used, which is arrived at by transposing the two numbers:

1. Note the intervals: 3-5.

2. Transpose: . . . . . 5-3.

It follows, then, that to place the two top cards third and eighth from the top, the formula to remember is 5-3.

The procedure, in full, follows:

*Method:*

1. With the two desired cards on the top of the pack, lift the lower half of the deck and shuffle overhand, causing the first card drawn off by the left thumb to protrude over the inner end of the deck, the remaining cards being drawn off onto it indiscriminately.

2. Continue the shuffle by lifting the pack with the right hand and pressing the ball of the thumb upwards against the edge of the protruding card, making a break and retaining it by squeezing the ends of the pack between the thumb and fingers. Shuffle off at random until the break is reached, then:

3. Draw off one card flush with those in the left hand.

4. Draw off cards to the first number in the formula, in this case 5, making the first of these cards protrude over the inner end of the deck.

5. Draw off the next card making it protrude from the outer end of the deck and shuffle the rest of the cards in the right hand on top of it at random.

6. Make the special undercut explained in paragraph 6, page 6, and drop the small packet above the break on top of the packet in the left hand.

7. Draw off cards to the second number in the formula, in this case 3.

8. Draw off the next card making it protrude over the inner end of the deck and shuffle off on top of it as you please.

9. Continue the shuffle by lifting the pack with the right hand, making the break at the protruding card with the ball of the thumb as usual, shuffle to the break and drop the remaining cards on top of those in the left hand.

The desired cards will be placed third and eighth from the top as was required.

### THREE-CARD ODD-NUMBER STOCK

Again a simple formula is used which is based on the number at which the first card is to be placed, the number at which the next card will stand from the first card and the number at which the third card will stand from the second. Let us say that it is desired to place the three top cards second, fifth and ninth from the top; the first card, therefore, will be *second* from the top of the pack; the next card will be *third* from that, and the next will be the *fourth* farther down. The numbers 2, 3, 4 are taken as the basis of the formula to be used, which is calculated thus:

Move the first number to the third place, then add the new first figure to the last figure. The steps in the calculation, therefore, are these:

1. Note the intervals . . . 2, 3, 4.

2. Move the first figure to the last place. 3, 4, 2.

3. Add the first figure to the last . . . 3, 4, 5.

It follows, therefore, that to place the three top cards second, fifth and ninth from the top the formula to be remembered is 3, 4, 5.

*Problem:* To place, by means of a shuffle, the three top cards at the second, fifth and ninth positions from the top of the pack.

*Method:* Compose the formula 3, 4, 5, as explained above.

1, 2: As in 1 and 2 of the two card odd-number stock.

3. Draw off two cards flush with those in the left hand.

4. Draw off cards to the first number in the formula, in this case 3, making the first of these cards protrude over the inner end of the deck.

5. Draw off the next card making it protrude from the outer end of the deck and shuffle the rest of the cards in the right hand on top of it at random.

6. Make the special undercut exactly as explained in paragraph 6, page 6, and drop the small packet above the break on top of the packet in the left hand.

7. Draw off one card flush with those in the left hand.

8. Draw off cards to the second number in the formula, in this case 4, making the first one protrude over the inner end of the deck.

9. Draw off the next card making it protrude from the outer end of the deck and shuffle off on top of it as you please.

10. Again make the special move as in paragraph 7 above and drop the small packet onto the packet in the left hand.

11. Draw off cards to the third number of the formula, in this case 5; make the next card protrude over the inner end and finish the shuffle at random.

12. Continue the shuffle by lifting the pack with the right hand, making a break at the protruding card with the ball of the thumb as usual, shuffle to the break and drop the remaining cards on top of those in the left hand.

The desired cards will be placed at the required positions—in the present case, second, fifth and ninth from the top as was required.

## **Tricks with the Odd-Number Stock Shuffle**

### **THE OBLIGING CARDS**

In this extremely effective impromptu trick two chosen cards are found by counting down to numbers given by the spectators.

*Method:* 1. Spread the pack and have a card removed by each of two spectators, A and B. Have them replaced and control them to the top by means of the pass, the Hindu shuffle, or any other favorite method, A's card being the top card. The peek and sidesteal are ideal for this feat if the reader is familiar with these stratagems.

2. Request A to name any small number between one and ten (say 7); request B similarly to name a small number (say 4). Transpose the numbers (4 - 7) to determine the formula for a two-card Odd Number stock, and immediately make this stock shuffle to place the chosen cards at the required intervals.

3. Place the pack on the table and request A to press his forefinger upon its top, at the same time silently counting to his number. Pick up the cards and request A to name his number.

4. Claim that A's vibrations have caused his card to rise to his named number. Slowly count the cards to his number (7) and turn the card at this number: it is A's card.

5. Discard the dealt cards and replace the deck on the table. Ask B to press upon the pack and silently count to his number. Have him name this number (4); count down and show his card at the required number.

This feat should not be despised because it is so simple of execution; it is a very fine and surprising close-up trick.

### **THE BOOK TEST**

This method of performing the much-maligned book test has many advantages over other methods; it can be performed anywhere, at any time, under any conditions, always granted that the performer can first secretly gain possession for a few seconds of the book to be used.

*Preparation:* Contrive to secretly glance at page 217 of the book to be used in this test. Count to the tenth word of the first line of the page and note what it is.

Prior to performance, secretly place any seven spot, any ace, and any two spot at the top of the pack, in that order from the top down. (A better and more deceptive handling is to palm these three cards onto the pack after a spectator has shuffled it, but this is not absolutely necessary.)

*Method:* 1. Announce that you are about to attempt a feat of psychotele-  
chosis, or the pre-vision of events to come. Glance about and pick up the book, as though it were unfamiliar to you. Read its title aloud, make some apposite comment about its subject matter, and place it to one side.

2. State that you wish to have a single word chosen from amongst the several hundred thousand in the book; and that, to obviate the possibility of collusion, you will have this word chosen in the most honest manner of which you can think.

3. Request three persons, A, B and C, each to name a small number between 1 and 10. Suppose A names 5; B names 7; C names 3. Determine the formula for a three-card Odd Number Stock, in this case 7 - 3 - 12, and place the three top cards at the desired intervals by means of the Odd-Number stock-shuffle for three cards, page 13.

4. Request A to repeat his number; when he has done so deal to this number, 5, and place the fifth card face upwards on the table. It will be the two spot.

5. Deal to B's number 7; this card will be the ace.

6. Deal to C's number 3; this card will be the seven.

7. Point out to the company that three cards have been selected in the fairest possible manner, and that these cards happen to be a two, an ace, and a seven. Pick up the book, hand it to a spectator and request him to turn to page 217.

8. Instruct the spectator holding the book to total the three cards, thus arriving at the number 10; and to count along the top line of page 217 until he comes to the tenth word. This word he is to spell silently to himself.

9. Appear to be groping for a thought; announce that the first letter of the word begins with a *y*. (Actually name the last letter of the word.) The spectator may or may not correct you; in either case, name the letters of the word backwards, viz.—*y - l - n - o*.

10. Spell the word properly—*o - n - l - y*.

Although less effective, the two card Odd Number stock can be used if a page under 100 is used.

### **THE SILVER TRICK**

Using the odd-number stock, there is a good trick to be done with four playing cards and a circle of silver. An audience-participation feat, it will be found to be very well received by small groups.

*Effect:* Four cards are chosen by as many spectators. These are shuffled back into the pack, and a silver half dollar is borrowed. The date on the coin chances to be, say, 1923. One card is found at the top of the deck; the next, nine cards farther down; the third, two deeper; and the last, three cards below the third. Thus, by purest chance, the date on a silver coin locates four cards.

*Preparation:* Place a small envelope in the right coat pocket. Lacking this, use a fresh linen handkerchief.

*Method:* 1. Take any pack of cards and announce that you will do a trick demonstrating the power of a piece of silver. Go to spectator A and request him to remove a card; since this is a fair choice, make the selection as clearly honest as possible. Next go to spectator B and have him choose a card; and in turn have C make a choice.

2. Have the last spectator, C, replace his card in the pack as you make a Hindu shuffle. Resume the shuffle but form a break above the card just returned in the manner so familiar to conjurers that it will not here be repeated. Go to spectator B, drop the cards above the break upon the

left hand packet and have this chosen card replaced on the left hand packet, thus placing it above C's card. Repeat this same procedure with A, having his card replaced above C's and B's, and thus bring the three cards to the top in the course of one round of the Hindu shuffle. At its conclusion, A's card will be at the top; B's card next under it; C's card third from the top.

3. Place the deck on the table and request anyone to loan you a half-dollar. Take it and hold it up so that all can see it, making some comment upon the handsome appearance of this nation's coins. At the same time note the date on the coin without appearing to do so; immediately hand it to someone with your left hand as the right hand withdraws the envelope or handkerchief from the pocket. Request the spectator to seal the coin in the envelope, or wrap it in the handkerchief.

4. Pick up the pack and idly make the odd-number stock shuffle for three cards, using the 2nd, 3rd, and 4th figures of the coin's date in calculating the formula for this shuffle. Thus if the date is 1923, the numbers 9 - 2 - 3 will be used; and the formula will be 2 - 3 - 11.

5. With the three cards stocked, abruptly remember that a fourth must be chosen. Have this selection made below the set-up at the top by a fourth spectator, D, having him peek at a card. Bring this to the top by means of the sidesteal if you have mastered this move. If not, after a card is taken from below the stock, make the pass and hold a little-finger break above the original upper half. Riffle the ends of the pack with the right fingers for the return of D's card, open the pack at the break and have this card dropped on those remaining in the left hand, thus placing it at the top of the set-up. Drop those cards in the right hand upon those in the left, holding a little-finger break; and again make the pass to bring the stocked cards once more to the top, with D's card the first of the deck.

6. Request the spectator holding the coin to open the envelope and read aloud the first numeral of the coin's date. State that there is an affinity between the cards and coins; and that the date of the coin, which you now brazenly claim you could not possibly know—(has it not always been sealed in the envelope?)—will reveal the four chosen cards.

7. On being told the first numeral—which you confess you might conceivably have guessed!—turn the top card face upwards and show that it is D's card.

Ask for the second numeral, count down nine cards and show that C's card is the ninth. Push these cards to one side, ask for the third numeral and, on being informed that it is a two, count down two cards and show B's card.

Finally, request that the fourth and last numeral be named. On ascertaining that it is a three, count down three cards and show that the third is A's card.

Performed with eclat, this fine trick is very puzzling.

## **The Cull Shuffle**

It is by means of this shuffle that certain desired cards, whose numerical position in the pack is known, are brought together to the top of the pack to be afterwards disposed of as may be desired.

### **TWO-CARD CULL SHUFFLE**

The first step to be taken in making this cull shuffle is to determine the intervals which separate the cards to be culled. When showing one's

proress at performing gamblers' tricks, this is usually done in picking up a number of hands which a spectator has dealt, after they have been spread face upwards to show that they are average hands.

We will suppose that there are two aces among these face upwards cards and that in picking up the hands and replacing them on the pack you note that one ace is the fourth card in hand A, the other is the second card in hand B. Replace upon the pack any other hands which may have been dealt; pick up A and drop it on B and drop both upon the deck. One ace will be four cards from the top; the other will be three cards below the first. Thus the two desired cards will be at intervals of 4-3 from the top.

The formula to be remembered is merely 4-3.

Square the pack and proceed to shuffle as follows:

1. Hold the cards in the left hand in the position for making an overhand shuffle and lift the lower half with the right hand, grasping it by the ends between the thumb and second and third fingers.

2. In the first movement of the shuffle, draw off the top card of the right hand packet with the left thumb at the same time bringing the right hand inwards a little and so causing this card to protrude a quarter of an inch over the inner end of the left hand packet. Shuffle off the cards remaining in the right hand indiscriminately upon the left hand packet.

3. Grasp the pack with the right fingers at the outer end and the thumb at the inner end. In so doing press the ball of the thumb upwards against the edge of the protruding card at the inner end of the pack, making a break of from an eighth to a quarter of an inch in width; hold this break by squeezing the ends of the pack between the thumb and fingers.

4. Shuffle overhand, drawing cards at random from the pack into the left hand until all the cards above this break are exhausted.

5. Draw off with the left thumb cards corresponding to the first number of the formula, that is to say 4 cards, flush with the others in the left hand. Next draw off cards to the second formula number (3), making the first of these cards protrude over the inner end of the pack.

6. Move the right hand with its packet a quarter of an inch beyond the outer end of the pack and draw off the next card, thus making it protrude about a quarter of an inch beyond the outer end of the deck.

7. Shuffle off the cards remaining in the right hand at random upon those in the left hand.

8. Grasp the lower half of the deck by pressing the tip of the second finger upwards against the face of the card which protrudes beyond the outer end of the deck and at the same time press upwards with the ball of the thumb against the edge of the card which protrudes at the inner end of the deck. Hold the break thus formed by squeezing the ends of the lower half of the deck between the thumb and fingers.

9. Lift the lower half, thus held, and drop the small packet above the break onto the cards that remain in the left hand.

10. With the left thumb draw off the top card of the cards remaining in the right hand flush with those in the left hand.

11. Draw off the next card, making it protrude from the inner end in the manner already explained.

12. Shuffle off indiscriminately the cards in the right hand onto those in the left.

13. Repeat the action detailed in paragraph 3, thus forming a break under the protruding card.



14. Shuffle off at random all the cards above this break and drop the remainder, in one packet, upon the cards in the left hand.

The two desired cards will be on the top of the pack.

### THREE-CARD CULL SHUFFLE

Let us assume that, after a spectator has dealt a number of poker hands and these have been turned face upwards, three aces are noted and that, in replacing the hands upon the pack, you note that they are separated by intervals of two, three and four. That is to say, the first desired card is the second card from the top, the next is the fifth and the third is the ninth card.

The formula to be remembered is 2 - 3 - 4.

Square the pack and proceed to shuffle as follows:

1, 2, 3, 4: As in 1, 2, 3 and 4 of the Two-Card Cull Shuffle.

5. Draw off with the left thumb cards corresponding to the first number of the formula, that is to say 2 cards, flush with the others in the left hand.

6. Continue by drawing off cards to the second number in the formula, that is, 3 cards, also flush with the other cards in the left hand.

7. Draw off cards to correspond with the third number of the formula, that is to say 4, but in this case make the first card protrude a little over the inner ends of the other cards, as already explained, then draw the remaining three on top of it.

8. Move the right hand with its packet a quarter of an inch beyond the outer end of the pack and draw off the next card, thus making it protrude about a quarter of an inch beyond the outer end of the deck.

9. Shuffle off the cards remaining in the right hand at random upon those in the left hand.

10. Grasp the lower half of the deck by pressing the tip of the second finger upwards against the face of the card which protrudes at the inner end of the deck. Hold the break thus formed by squeezing the ends of the lower half of the deck between the thumb and fingers.

11. Lift the lower half thus held and drop the small packet above the break onto the cards that remain in the left hand.

12. With the left thumb draw off the top card of the cards remaining in the right hand onto those in the left hand.

13. With the left thumb draw off cards to correspond with the second number in the formula, 3 in this case, making the first of these three cards protrude over the inner end of the pack and drawing off two more upon it.

14. Draw off the next card, making it protrude from the outer end of the pack in the manner already explained. Shuffle off at random upon it the cards remaining in the right hand.

15. Lift the lower half of the deck in exactly the same manner as described in paragraph 10 above and drop the small packet above the break held by the thumb on top of the cards remaining in the left hand.

16. Draw off the two cards at the top of the right hand packet with the left thumb flush with the other cards in the left hand and cause the next card to protrude from the inner end of the deck.

17. Shuffle off indiscriminately the cards in the right hand onto those in the left.

18. Repeat the action detailed in paragraph 3, the Two Card Cull, thus forming a break under the protruding card.

19. Shuffle off at random all the cards above this break and drop the remainder, in one packet, upon the cards in the left hand.

The three desired cards will be on the top of the pack.

## **Tricks with The Cull Shuffle**

### **A YEAR IN YOUR LIFE**

The following informal feat is an excellent one for close-up entertaining, since it is surprising and creates the impression that a spectator has performed a trick for himself without the intervention of the conjurer.

*Effect:* A spectator names a year and is handed a shuffled pack, which he is invited to cut into four packets. He turns the top cards of each packet face upwards and there, before him, are cards of the value of the year he has named.

*Preparation:* Place the following twelve cards at the top of the pack: An ace - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - ace - 9 - 3, using any suits.

*Method:* 1. Request a spectator to name a year in the last decade—the 1930s—in which occurred a memorable event in his life.

2. Note only the fourth unit of the year; thus if 1934 is named, the number 4 alone is used, a four-spot being the fourth card down in the prearrangement. Consider that in every case, no matter what year is named, a second desired card arbitrarily is the 12th card from the top. Thus for the year 1934 the conjurer desires two cards, the fourth and the twelfth, and the formula for the two-card shuffle which will be used in the next action is 4 - 8. (For the year 1937, the formula would be 7 - 5.)

3. Make the two card cull shuffle (page 16) using the formula thus arrived at, in the present case 4 - 8. At its conclusion the four top cards will be a 4, 3, 9 and ace, in that order from the top down.

4. Hand the deck to the spectator and request him to cut it into four packets, A - B - C and D. Note the one at the top of which the four culled cards rest; we will say that this is packet D.

5. Instruct the spectator to take A and place its three top cards at the bottom one at a time, and to place the next three cards one at a time upon B, C and D, respectively.

6. Have him take B, place three cards from top to bottom, and deal the next three cards, one to A, one to C, and the last to D.

7. Have this procedure repeated with C, placing three cards from top to bottom and one each upon A, B and D.

8. Finally, have the procedure repeated with D, three cards being placed at the bottom and the next card upon A, the next upon B, the third upon C.

When the spectator has followed instructions the required card will repose at the top of each packet. Request the spectator to turn the top card of each packet face upwards. He does so and finds before him the year freely named—1934.

### **THE FLYING CARDS**

Well-done, this is one of the most perplexing and surprising card tricks it is possible to do. Each of three spectators think of a card; the pack is shuffled; the three cards vanish from the deck and are produced by the conjurer from his pocket.

The trick is a good one, simple to perform and adaptable to many presentation plots.

*Method:* 1. First of all, hand the pack to a spectator for shuffling. On its return, spread it face downwards on the table in a long ribbon from right to left, causing the cards at the left end of the spread to be much more widely separated than those at the right end.

2. Request a spectator, A, to draw any card from the spread so that it extends for half its length. As you make this invitation, move your hand over the cards from right to left and stop the gesture at about a dozen cards from the left end. Lower the arm and rest it negligently upon the right end of the spread as the first finger points to the cards, thus practically compelling a choice of a card from amongst the first cards. Since the spectator himself has shuffled the cards, and you cannot know any of them, the choice of a card is immaterial to him and he will not think the action untoward, since apparently you are merely making clear what you want done.

3. Repeat this action with two other spectators, B and C, and have each of the three in turn lift up the outer right corner of his card and sight and remember the card.

4. In the meantime, you must calculate the intervals separating the three cards. If the first card drawn partially from the spread is the fifth card, the second is the ninth card, and the third is the thirteenth card, the intervals will be 5-4-4 from the top.

5. Have the three cards pushed back into the spread and request one of the spectators to gather up the cards, square them, and to hand them to you.

6. Shuffle the cards slowly, the hands well away from the body. Although the shuffle appears innocent, it is actually the three-card Cull Shuffle, as given on page 18, and at its completion the three cards are at the top of the pack in this order: The top card is C's card; the second is B's card; the third is A's card.

7. Palm the three top cards in the right hand and immediately take the cards in the left and spread them face upwards on the table; as this is done, thrust the right hand in the trouser pocket and leave the palmed cards there.

8. Summarize what you have done and point out that the three cards may be anywhere in the pack, and that they can only be found by having the spectators name the cards. But, you observe, you are a magician and have powers beyond ordinary mortals; for at your command the cards have flown from the pack and lodged in your pocket.

9. Place the right hand in the trouser pocket and remove the innermost card; it is A's card and you hand it to this spectator. Again remove the card now innermost in the pocket (B's card) and hand it to B. Finally, remove the last card and hand it to C.

Only a trial will prove how extraordinarily striking the trick can be. As explained in *Expert Card Technique*, the feat is a favorite and a specialty of Luis Zingone.

An alternative and very surprising denouement may be had by cull-stocking the three chosen cards to fall to the conjurer in a five-handed poker game. In this case the trick proceeds as described but after the intervals are determined the cards are cull-stocked to fall to the dealer, after which the five hands are dealt and the three cards are found in the magician's hand.

## ***The Cull-Stock Shuffle***

Up to the present time no system has been invented whereby the culling of desired cards could be combined with the stock shuffles to stock desired cards in one operation. To cull desired cards to the top and then proceed to stock them by any known method of shuffling makes the time required for the two operations altogether too long for practical use. The cull shuffle has, therefore, been used mainly to bring desired cards to the bottom, the bottom deal then being resorted to.

By means of the unique system now to be explained, the two operations of culling and stocking are performed at the same time, in many cases with fewer and at no time with more operations than have hitherto been required for either the cull shuffle alone or the stock shuffle alone. Practical experts in the Erdnase system to whom this cull-stock shuffle has been demonstrated have been so incredulous as to its possibility that they have insisted on several successful repetitions before they would believe that the results were not mere coincidences. The amazing thing is that the feat depends upon an extremely simple formula and requires no more skill than that which is necessary to make a simple stock or cull shuffle. It is within the reach of anyone who can execute the regular overhand shuffle and who will devote the comparatively short time to the practice which is necessary to perform the sequence of moves smoothly. Neither great rapidity nor great dexterity is required.

### ***TO CULL-STOCK ONE CARD***

With the desired card at, say, eight, to cull-stock it to fall to the dealer in a five-handed game.

*Method:* To the number at which the card stands from the top add the number of hands to be dealt. In the present case, with the card 8 from the top, the formula number to remember in a five-handed game will be 13.

1. With the right hand lift the rear half of the deck and begin the shuffle by making the first card protrude a little at the inner end of the left hand packet, then shuffle off the remaining cards in haphazard fashion onto it.

2. In the manner now familiar make a break under the protruding card with the right thumb, shuffle at random until the break is reached.

3. From the cards remaining in the right hand draw off singly cards to the formula number—in this case, 13, making the last card of these cards protrude at the inner end. Shuffle off the cards remaining in the right hand indiscriminately.

4. Make a break under the protruding card, shuffle off the cards above it at random and drop the remainder on top.

The desired card will fall to the dealer.

It will rarely be necessary to stock but one card; however, the method is included since it can be used to place a card at one known number at any other desired number.

### ***TO CULL-STOCK TWO CARDS***

As in the cull shuffle, the intervals which separate the desired cards are noted and from them a formula is obtained which must be remembered. Let us suppose that two cards are to be culled and stocked, and that they are the second and the sixth cards from the top. The intervals separating

these cards from the top are 2-4. To determine the formula, add the number of hands to be dealt to the second number, thus:

1. The intervals are . . . 2-4.
2. For a five-handed game . . . 2-9.

*Method:* With the cards at, say, 2-4, to cull-stock them to fall to the dealer in a five-handed game. The formula will be 2-9.

1, 2: Proceed exactly as in 1 and 2 of the preceding section.  
 3. From the cards remaining in the right hand draw off singly cards to the first number, in this case 2.

4. Continue drawing off cards singly to the second number—(in this case, 9)—making the first of these cards protrude inwards in the familiar manner; and make the *last* of these—(in this case, the 9th card)—protrude at the outer end. Shuffle off the cards remaining in the right hand at random.

5. Remove the lower half of the pack in the special manner: Press the tip of the right second finger up against the face of the protruding card at the outer end of the deck and, at the same time, press upwards with the ball of the thumb against the edge of the card protruding at the inner end, forcing it flush into the pack and forming a break under it. Remove the lower half thus held by the right hand and you will find that you have made the break at the inner end under a small packet of cards, in this case eight.

Drop this packet onto the packet in the left hand.

6. Draw off singly from the cards remaining in the right hand as many cards as there are hands to be dealt—in this case, five cards.

7. Make the next card protrude over the inner end, and shuffle off the cards at random.

8. Make a break at the protruding card, shuffle off the cards above the break and drop the remainder on top.

The two desired cards will fall to the dealer.

### THREE CARD CULL — STOCK SHUFFLE

Let us suppose that three cards are to be cull-stocked, and these are the second, the fifth, and the ninth cards. The first card is 2 from the top of the deck, the next is 3 cards farther down and the third card is 4 cards away from the second. To arrive at the required formula, proceed as follows:

1. Note the intervals: 2-3-4.
2. Combine the first and second numbers to make a new first number, thus: 5-3-4.
3. Transpose the second and third numbers: 5-4-3.
4. Add the number of hands to be dealt to the second and third numbers. If the deal is to be made for a five-handed game the final formula will be: 5-9-8. If the game is to be a four-handed one, the formula will be 5-8-7.

*Method:* Let us suppose that the intervals of the three desired cards are 2-3-4, and that the game is to be a five-handed one. By making the calculation detailed above, we get the final formula 5-9-8, and this is all that has to be remembered.

- 1, 2: Proceed as in 1 and 2 of the previous Cull-Stock shuffle.
3. With the left thumb draw off cards upon those in the left hand corresponding to the first number in the formula, that is to say 5 in this case.
4. Draw off cards corresponding to the second number in the

formula, viz. 9, but in this case cause the first card of this sequence to protrude over the inner end of the deck, in the manner already explained; on reaching the last card of this sequence move the right hand a little outwards causing this last card—(in this case, the 9th card) to protrude beyond the outer end of the deck. Continue by shuffling the remainder of the cards in the right hand at random upon this card.

5. Grasp the lower half of the pack by the ends between the thumb and second and third fingers and make the special action described in paragraph 5 of the Two Card Cull-Stock shuffle.

6. Draw off one card from the top of the right hand packet, flush with the packet in the left hand.

7. With the left thumb draw off cards from the right hand packet to a number corresponding to the third number in the formula, in this case 8, in exactly the same way as detailed in paragraph 4 above, so that the first card protrudes at the inner end and the last card at the outer end of the deck. Shuffle off haphazardly the remainder of the cards in the right hand onto those in the left hand.

8. Again execute the special action described in paragraph 5 of the Two Card Cull-Stock shuffle, grasping the lower half of the deck and holding a break below the packet of seven cards held by the thumb and in the same way dropping the small packet onto the cards remaining in the left hand.

9. With the left thumb draw off onto the packet in the left hand *twice* as many cards as there are hands to be dealt, which in this case will be ten cards. In the same way draw off the next card but make it protrude a quarter of an inch over the inner end of the deck.

10. Shuffle off at random the cards remaining in the right hand onto those held in the left hand.

11. Grasp the pack with the right hand between the thumb and second and third fingers, making a break under the protruding card by pushing upwards with the ball of the thumb against its edge.

12. Shuffle off indiscriminately all the cards above this break and drop the cards remaining in the right hand upon those in the left hand.

The three desired cards will fall to the dealer on the deal.

## ***Tricks with the Cull-Stock Shuffle***

### ***BLIND MAN'S POKER***

The effect of this spectacular feat is as follows: Three spectators are invited to join the magician in a four-handed game of poker and take their seats at a table with him. One of them is invited to shuffle a pack of cards and another to blindfold the magician with his handkerchief. The magician deals four poker hands, one to each spectator and one to himself. Each spectator then lifts up the corner of one of his cards and remembers it; the hands are gathered, placed on the pack and the whole thoroughly shuffled and cut several times.

Again four poker hands are dealt; each spectator displays his hand and none of the noted cards are included. Each spectator names his card and the magician takes them in turn from the hand dealt to himself.

Several versions of this fine feat have appeared in print. The first, by the late Leipzig, called for expert second dealing and a switch of the dealer's hand; and the second, which the author of the booklet in which it saw the light claimed to be the method used by that noted amateur, Dr.

Jacob Daley, necessitated a series of false cuts as each hand was replaced on the pack, a tedious and suspicious procedure, not at all in accord with ordinary poker procedure.

In the version now to be explained the use of the cull-stock shuffle makes the feat very easy to do and the actions throughout are entirely regular. The procedure is as follows:

1. Invite three spectators to come forward and seat them, and yourself, at a table.

2. Hand the pack to one of them requesting him to shuffle it and ask a second to blindfold you with his handkerchief. Be careful to fold the fabric into a band about two inches wide before it is fastened over your eyes. So far from actually blinding you this procedure allows you to see down the sides of your nose as much of the surface of the table as is necessary for the successful working of the trick.

3. Take the shuffled pack and deal four hands of five cards each to the spectators and yourself. In doing this, deal the hands so they lie within reach of your vision under the bandage and do it slowly feeling for the cards dealt as you deal others on top of them. Without exaggerating your actions aim to strengthen the impression that you cannot see a thing.

4. Invite the player to the right to spread his cards a little, still face downwards, to lift the index corner of one, sight it and remember it. As he does this note the position of the card in his hand. We will suppose that he looks at the second card. Remember this number 2, it will be the first figure in your formula. Note also that there are three cards below it.

5. Ask the next player, the one opposite to you, to do exactly the same and we will suppose that he peaks at his fourth card. Add to this figure 4 the three cards in the first hand and you get the figure 7 as the second figure of your formula.

6. Finally the third spectator, the player to your left notes a card in the same manner, suppose it is the third card in his hand. Add to this figure 3 the single card from the second hand and you have 4 as the third figure in the necessary groundwork for the cull-stock shuffle formula. Thus your basis is 2-7-4. Add the two first figures to form a new first figure 9-7-4; transpose the last two figures 9-4-7 and add four (number of hands) to each of the last two, thus getting 9-8-11.

7. Gather the hands first placing your own hand on top of the pack; on that, the hand of the player to your left, next that of the player opposite to you and finally that of the player to your right.

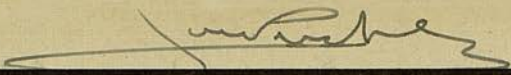
8. Execute the cull-stock shuffle exactly as explained for three cards on page 22.

9. The three noted cards are now set to fall to your hand. Execute a false shuffle retaining the whole pack in order, follow with several false cuts, and deal four hands.

10. Have the spectators display their hands, none of the noted cards are in any of them. Pick up your hand and spread it. The first card on the right is the card noted by the player on your right; draw it out and place it face downwards before him. Place the next card face down before the player opposite to you and the next card before the player on your left. Request each in turn to name the card he noted and turn up the card before him. Each man gets his own card.

Whip off the blindfold and acknowledge the plaudits this most effective feat will always bring.

The amazing simplicity of the Braue Cull-Stock Shuffle brings this feat within reach of all who will master the simple moves it entails.



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# MIRACLE METHODS

NUMBER THREE

**PREPARED CARDS**  
*and* **ACCESSORIES**

A Collection of Feats of Conjuring  
with Cards, Employing Artificed  
Cards and Simple Accessories.

*by*

**JEAN HUGARD**

*and*

**FRED BRAUE**

●

*Embracing over thirty brilliant feats of  
card conjuring made possible by the use  
of prepared cards and simple accessories;  
together with a complete exposition of  
Jean Hugard's superbly routined present-  
ation of the famed card classic,  
The Aerial Cards.*

●

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Alameda, California



**PREPARED CARDS****THE PERFECT VANISH OF A CARD**

The use of a double-face card provides for a very clean vanish of one card. Let us suppose that you require to vanish a queen of hearts. Procure a double-face card, queen of hearts on one side, for example, and ten of spades on the other. Have the regular ten of spades, face outwards, on the bottom of the pack and, on it, the double-face card, with its queen of hearts side outwards.

Hold the pack in your left hand, face outwards, and slide off the face card onto your right hand thus leaving the ten of spades in view. Bend a little downwards, turn the right hand over and, as it passes above the pack, the hands being quite close together, drop the double-face card onto the face of the deck. Its ten of spades face thus becomes visible as the right hand moves away, and so far as the spectators are concerned, nothing has happened.

Move the right hand away, palm downwards, as if it still held the queen of hearts, place it against your thigh and rub it on the cloth. After a few moments slowly lift the hand and show that the card has disappeared.

The same idea can be used for the *magical production* of a card, thus: at the face of the deck place the regular ten of spades and on it the double-face card, its ten of spades side outwards. Given that the queen of hearts has been vanished, hold the pack face outwards in the left hand, the pseudo-ten of spades in full view. Show the right hand empty with a casual gesture and with it take the pack, the fingers at one end, the thumb at the other. Show the left hand empty and at the same moment palm the double-face card in the right hand by the one hand top palm.

Replace the pack in the left hand, a ten of spades still showing at the face. Reach out with the right hand and catch the palmed card at the finger tips, the queen of hearts side now outermost.

**THE GOOD COMPANIONS**

The four kings are placed on the table; one is chosen and placed in the magician's pocket. The other three kings vanish one by one and finally all four are brought out of the pocket.

*Preparation:* Place the kings of clubs, diamonds and spades in your right trousers pocket; scatter through the pack three double-face cards which represent on one side kings of clubs, spades and diamonds, on the other any cards whatever, with the king face outwards.

*Method:* 1. Announce that you will use four court cards, the four kings, for instance; run over the faces of the cards, take out the kings (the regular king of hearts and the three double-face cards) and place them face upwards on the table. In doing this secretly pass a heart to the top of the deck.

2. Say that since one of the kings must be chosen, the choice will be decided by the suit of a card taken freely from the pack and you proceed to force the top card by means of the Hindu shuffle force or the indicator card force. This card proving to be a heart, invite a spectator to pick up the king of hearts and push it into your right trousers pocket.

3. On each of the three remaining kings deal any three cards face upwards.

4. Remove the three kings in succession, by drawing them towards you, and place them on top of the other cards.

5. Pick up the first packet, square it and place it, face downwards, in

your left hand, about one quarter of its length projecting over the first finger. With the left thumb push the top card off onto the tips of the fingers and, with a rather wide movement of the arm in which you turn your hand over, throw this card face upwards onto the table.

6. Turn your hand to show the king on the bottom and repeat the movement, throwing the second card face upwards on the first card.

7. Again turn your hand to show the king and apparently repeat the same throw with the third card, in reality throw the fourth card, the double-face card, by pushing it outwards with the left fingers, without reversing it, so that it falls on the table with its spot side face upwards. The move requires a little practice but it is not at all difficult.

8. Take the remaining card in your right hand and place it aside, face downwards, calling it a king.

9. Repeat the actions in paragraphs 5 to 8 so that three supposed kings will be in a pile face downwards. Announce that the three kings will pass invisibly to join their comrade in your pocket, make the usual hocus-pocus and turn the cards face upwards. Finally bring the four kings from your pocket.

To get rid of the double face cards, gather the three packets in such a way that these three cards will be at the bottom. Place the rest of the pack on top, palm the three bottom cards and pocket them at the first opportunity.

### **BATHING BEAUTIES**

The four queens of a pack of cards deciding to bathe, are held covered by a handkerchief, over a glass of water by a spectator. One is withdrawn to act as watcher against intruders and is placed in a hat. Hearing strangers approach, she vanishes and the hat is shown empty. Expecting to see the charms of the ladies displayed in the water, the spectator removes the handkerchief and . . . all three have vanished. The queens are then found together in the hat.

*Requirements:* A tricked double-face card showing on one side the Q D, on the other side portions of the other three queens so arranged that if the regular Q D is placed in front the two cards show as four queens; a piece of celluloid, the same size as the card but thicker since it must feel like three cards when covered; a glass large enough for the celluloid to be fully immersed in the water it contains; a hat; a foulard.

*Preparation:* Place the tricked card and the celluloid together in your right trousers pocket, the celluloid against the Q D side and the side showing parts of three queens outermost. Place the other articles ready.

*Method:* 1. Announcing an adventure with the four queens, take the pack and remove them, the Q D first, throwing them face downwards on the table after showing each one fully, then drop the pack face downwards on them.

2. Give the glass of water and foulard to a spectator and seize the opportunity to palm the two cards from your right trousers pocket.

3. Pick up the pack and, turning its face towards yourself, add the palmed cards; with the right thumb pretend to lift four cards by their lower ends, really separating three only, the trick card, the celluloid card and the Q D. Put the pack down, being careful not to expose the queen now at the face (two other queens are back of it).

4. Move the Q D in front of the trick card and spread the two, keeping the celluloid squarely on the back of the trick card, the two cards then appear to be four queens; square the packet.

5. Announce that the ladies are about to bathe in an isolated river to be represented by the glass of water. To veil their charms from curious eyes, take the foulard and throw it over the packet and have the spectator hold them by their upper ends through the foulard with his right hand over the glass of water in his left hand. Cover the glass completely.

6. "In order to guard against any possibility of surprise and great embarrassment," you say, "the ladies decided that one of their number should remain in a nearby cottage to watch for intruders." Withdraw the tricked card from under the foulard, holding it with the Q D side uppermost, and put it in the hat, really thrusting it under the hat band.

7. To represent the noise of someone approaching the bathing pool, riffle the deck several times and under cover of this action palm the three queens from the bottom. Lift the hat with the same hand, covering the trick card in the hat band, and show that the Q D has fled to warn her three friends. Put the hat down, leaving the three palmed queens in it. Go to the spectator who holds the foulard over the glass of water and from under it bring out the genuine Q D showing that she has delivered her message in person, then drop the card into the hat, bringing all four queens together, leaving the spectator holding the celluloid only.

8. "Frightened by the warning," you say, "the three ladies jumped into the water," and you tell the spectator to drop the three cards into the glass. The celluloid falls into the water where it is imperceptible.

9. "But heaven protects the innocent," you continue, as you take the glass and whip off the foulard, showing that it contains nothing but water. "The dear girls were wafted invisibly to a refuge in the cottage with their conscientious guard, and here they are." Take the four queens from the hat and show them, first secretly adding the trick card to the back of the packet. A few moments later palm the trick card and drop the queens onto the pack. Dispose of the palmed card as opportunity affords.

### **THE KITTYHAWK CARD**

A card is removed from the pack, it vanishes and is found to have returned to the pack, having reversed itself in transit.

*Requirement:* A double-face card, say 10 D—5 C.

*Preparation:* Place the genuine 10 D at the face of the pack and upon it the double-face card, 10 D face uppermost.

*Method:* Claim that all the major principles of aerodynamics, as used in the famous Kittyhawk plane, can be found in an ordinary playing card. Thumb through the pack, remove the 5 C and idly flip it face downwards at the face of the pack upon the 10 D.

2. Offer to prove your contention. Remove the face-down 5 C and with it the double-face card, as one card. The 10 D at the face of the pack and the 5 C showing in your hand, all seems honest.

3. Thrust the two cards, face downwards, into the middle of the face-up deck. Turn the pack face downwards and comment that the 5 C, protruding from the pack, is ideal for the purpose, being perfectly balanced by its five pips. As you speak, hold the deck in the left hand between the tips of the second and third fingers on one side and the ball of the thumb on the other, the forefinger bent under the pack. Grasp the two protruding cards with the right thumb above and the second finger below, push the lower card into the deck with the right second finger, completing its insertion with the tip of the left forefinger. Do this as the right hand pushes the cards into the

deck a little way, immediately drawing the top card out again, leaving the genuine 5 C reversed in the deck.

4. Place the card, its 5 C side still uppermost of course, on the table and say that with it you will demonstrate the principles involved.

5. Secretly moisten the tip of the right second finger. Point to the 5 C and count, *one*. Push the top card off the pack with the left thumb and in removing it brush the second finger on its face, depositing saliva thereon. Drop this card face downwards on the 5 C, counting *two*, and deal three more, counting *three, four, five*.

6. Pick up the packet, pressing on it imperceptibly and square it. Hand it to a spectator and ask him to hold it tightly. Pretend to remove an invisible card and throw it at the pack. Take the packet and deal the cards onto the table, face upwards; there are four only, the double-faced card, adhering to an indifferent card, has apparently vanished.

7. It only remains to pick up the pack, fan it and show that the 5 C has found its way back to the pack in a reversed position.

As with most double-face card feats, this trick is most puzzling when performed with a borrowed deck to which the trick card has been added.

### NO IT ISN'T

In this quick trick a card is discovered in a fashion not anticipated by the spectators.

*Requirements:* A single double-faced card, say the A D — 7 H.

*Preparation:* Secretly place the pack's A D in the right trouser pocket. Place the double-faced card at the face of the deck, diamond face uppermost.

*Method:* 1. Shuffle the cards, being careful not to expose the tricked nature of the face card. Square the deck, hold it in the left hand and have a card peeked at in the usual manner. Bring this card to the top by means of the sidesteal.

2. Make an overhand shuffle, retaining the top and bottom cards in the first movement with the fingers and thumb of the left hand, thus placing the chosen card above the double-faced card at the bottom of the pack.

3. Turn the deck face upwards, double-lift the two face cards and turn them face down. Again double-lift and thrust the two cards into the middle of the deck, calling attention to the fact that it is the A D in reversed position.

4. Immediately fan the pack face upwards. Point to the reversed card and ask: "What is the name of that card?" "The ace of diamonds," someone will respond. "No it isn't!" you say drily. Thrust the right hand into the pocket and withdraw the A D, thrusting it face upwards into the periphery of the fan.

5. Have the spectator name his chosen card. Remove the reversed card and show that it is the required card.

### "WELL I'M D----D!"

Since all audiences like best those tricks in which the cards change, transpose, disappear and reappear, here is a feat which possesses all these virtues, as well as the greatest virtue of all—simplicity.

*Effect:* The magician fails to find a chosen card, then he finds it again and again; finally he proves the entire feat was an illusion, since the chosen card reposed in his pocket the whole time.

*Requirements:* A double-face card, for example Q H—9 S, and a duplicate 9 S of the pack to be used.

*Preparation:* Apply roughing fluid to the face of the duplicate 9 S; also to the spade face of the double-face card. Place these two cards together with the roughed surfaces touching and put this double card (which will hereafter be referred to as the 'special' card) near the bottom of the pack and the regular 9 S at the top.

*Method:* 1. Riffle shuffle without altering the positions of the top card or the special card. Advance to a spectator and force the 9 S upon him by any deceptive method.

2. Turn away and have the card shown to everybody, then have it replaced in the pack very openly and convincingly.

3. Claim that you have a special knack whereby you can unfailingly locate chosen cards. Fan the pack with its face toward yourself, find the regular 9S and cut it to the top. Find next the Q S and place it at the face of the deck; next find the special card (supposedly the Q H) and put it on the Q S; lastly find the Q D and place it on the other two. Take the three queens in the right hand and place the pack aside on your left.

4. Assert that one of the three cards is the chosen card. Fan them and show them as three queens (thanks to the roughing fluid the special card appears to be a single Q H). Upon receiving the disclaimer, appear to be nonplussed, then ask for the name of the chosen card—9 S.

5. Explain that the Q H is the most affable card in the pack and that you will call upon her to extricate you from your dilemma. Reverse the Q D and the Q S, leaving the Q H face upwards between them, then show the fan on both sides.

6. Close the fanned cards, remove the top card, exposing the face of the Q H and show the Q D in the right hand, then replace it face downwards upon the Q H. In squaring the packet lift the inner end of the Q H with the right thumb and remove the two top cards, as one, by drawing them over the face of the left hand packet, as you would a paint brush, to show the face of a 9 S. Lean down and flip this card on the floor, face downwards, in such a way as to convince everybody that it is the 9 S.

7. Turn the Q S in the left hand to face the onlookers. Place the two cards in the right hand, as one, face downwards on the Q S, overlapping it; then push them flush and square the packet.

8. Turn the packet over and lift the two top cards, as one, to show the Q D face outwards in the left hand. Replace the cards held in the right hand face downwards upon the Q D and square the packet. Draw away the top card only, paint brush fashion, and show a second 9 S.

9. Turn the card in the right hand and show it is the Q S, the only Q remaining, the Q H and Q D having been metamorphosed. Replace it, face upwards on the left hand packet.

10. Square the cards, their sides parallel with the floor, grasping them at the ends between the right thumb and fingers. Place the ball of the left thumb on the edge of the upper side and with the left fingers draw back the edge of the lower side of the rear card, the Q D. Extend the left fingers, gripping the card between the first and second fingers and turning it face downwards. Drop the card immediately on the 9 S already on the floor.

11. The condition now is this: Apparently you hold a single card, Q S, in your right hand, actually a double-face card is concealed behind it with its 9 S face outermost. Turn to the left and place this supposed single card in the left hand, grasping it at the middle of its right side between the

thumb at its face and the fingers at the back. Pass the right hand over the Q S; repeat the action but this time push the double-face card outwards into the right hand which palms it. Immediately shift the position of the card in the left hand so that it is held between the tips of the thumb and fingers which rest on the sides and upper end. Pass the right hand a third time over the Q S and deposit the palmed card on it, visibly changing the Q S into a 9 S.

12. Grasp the two cards in the left hand at the outer ends between the thumb at the face and the fingers at the back. Scoop these two cards face upwards under the two face-down cards on the floor, picking them up. Square the packet, turn it over and fan it. The Q H and the Q D will show face outwards, one card back outwards. Point to the cards and say, "You see that, after all, the whole thing has been an optical illusion, pure and simple. I actually have two queens and one nine of spades which is as it should be. Allow me to present you this nine of spades as a souvenir of an unusual happening."

Remove the face-down card which is, actually, the Q S and hand it to a spectator. He turns the card face upwards, confident that it is the 9 S he saw a moment before—and is astounded to find that he holds the Q S.

13. In the meantime you have quietly picked up the pack, dropped it upon the cards in your left hand and have palmed the top card, the regular 9 S. Thrust the right hand into your trousers pocket. Then continue, "To prove conclusively to you that you have been the victims of a mental mirage, let me show you that there is no nine of spades here." Spread the pack face downwards ribbon-wise, turn the line of cards face upwards in the familiar fashion, sweeping the left hand down its length. Withdraw the right hand from the pocket with the 9 S and continue: "And my proof is this: here is the nine of spades which has been in my pocket for the past twenty minutes!"

### DOUBLE PREDICTION

ALLEN LAMBIE

This excellent example of the possibilities of double-back cards appeared in *Tops*, June, 1941.

*Effect:* The performer hands a sealed envelope to a spectator to place in his own pocket. He then gives him a pack of cards, instructing him to hold it behind his back, take any card from the middle, reverse it, put it on top of the pack and then cut the cards once. This done the pack is spread on the table and the reverse card is noted. Removing the envelope from his pocket, the spectator finds inside it a message predicting that he will choose that very card. A second sealed envelope is handed to him and the feat repeated, an entirely different card being predicted and found reversed.

*Requirements:* A pack of double-back cards and one double-faced card, for example, J H on one side and 9 S on the other. Place this card J H side outwards on the bottom of the pack of double-back cards. On a slip of paper write a message naming the 9 S, place it in an envelope and fasten the flap. On another slip of paper write another message naming the J H, seal it in a second envelope and put both envelopes in your pocket.

*Method:* 1. Announcing that you have made a prediction and wish to test it, take out the envelope bearing the 9 S message and hand it to a spectator to put in his pocket. Show the pack and invite the spectator to come forward and stand alongside you.

2. Instruct him to take the pack, place it behind his back, take any card from the middle, reverse it, put it on top of the pack and then make one cut: thus he will reverse a card and bury it in the pack.

3. This done and the spectator having brought the pack forward, take it and spread it, back upwards, on the table, exposing the 9 S face of the double-faced card. Slide it forward and assemble the deck.

4. Invite the spectator to take out the envelope and read your prediction. It is found to name that very card. Casually place the card on the bottom of the deck, being careful to expose neither its jack of hearts face nor the double-back bottom card.

5. Bring out your second envelope and say that the first prediction having been successful, you are emboldened to try a second. Have the spectator go through exactly the same procedure as before and this time the J H is found reversed and that is the card named in your second prediction.

### **TRIPLE TURN UP**

In this feat three cards are chosen and replaced in the pack. Cards are dealt alternately face upwards and face downwards, one upon the other. The pack is squared and spread; all cards are now face downwards save three which are face upwards. These are the chosen cards.

*Requirements:* A special pack of cards, the lower 26 of which are double-backed cards.

*Method:* Spread the upper half of the deck and from it have three cards removed by as many spectators. Continue spreading the cards, contriving to have the three cards returned to the lower half, amongst the double-backed cards.

2. Square the pack, riffle through it as though estimating a number of cards, cut off all the regular cards from the top and hand these to an assistant.

3. Request him to deal a card face upwards on the table. Upon this deal a double-back card from your packet, commenting that you will deal one card face downwards upon each card dealt face-upwards by the assistant. When the deal is completed toss aside the six extra double-backed cards which will remain in your hands.

4. Spread the deck and show that the cards are alternately face upwards and face downwards. Gather the cards, square them and, under the cover of misdirectional abracadabra, contrive to turn the deck over.

5. Spread the pack on the table in a long even ribbon. All the cards will be face downwards save three—and these three will be the spectators' chosen cards.

### **THE PERFECT CARD LOCATION**

HENRY CHRIST

Mr. Henry Christ's famed double-back card location is by no means new, yet it is so simple and so effective that it warrants a brief recapitulation here lest, like other good things, it be lost to future conjurers.

*Effect:* A spectator cuts a shuffled pack, notes the card at which he cut, and reassembles the deck. The conjurer reveals this card in any manner he may desire.

*Requirements:* A single double-backed card to match the deck being used. Place this at the top of the pack.

*Method:* Demonstrate to a spectator how you wish him to cut at a card: He is to hold the deck in his left hand and with his right cut off as many cards as he likes. These are to be turned face upwards and placed upon those remaining in the left hand. He is to concentrate upon and remember the card now face upwards at the top. Next he is to run through the face-upwards

cards, turn them face downwards upon those below, and, the pack thus being reassembled in normal order, he is to hand you the pack.

2. These instructions being understood, hand the spectator the deck with the double-backed card at the top. When the spectator has followed the instructions in the first paragraph, his card will be easily located since it will be the card directly above the double-backed card; this is so since, in turning the faced cards downwards, he will thumb through the face upwards card down to, but not including, the double-backed card.

3. Reveal the card in the most striking manner at your command.

This brilliant *tour de force* cannot be too highly recommended since to the spectator it is an 'impossible' location without reasonable explanation.\*

### A FANTASTIC SPELL

The magician demonstrates that by spelling the suit and value of cards by taking off a card for each letter, the card reached at the last letter always corresponds, provided that the operator concentrates intently. A spectator attempts to follow the procedure, by spelling a card he had previously selected, with amusing results, arriving at a blank card, a nude, etc., before succeeding in materializing his card.

*Requirements:* Two packs with the same backs; four special cards as follows: one blank card with two pips only in the positions in which they appear on the Q H, a picture of a nude and a card the whole face of which is painted bright red.

*Preparation:* Arrange one pack as follows, reading from the top downwards; the X's represent any indifferent cards:

Any H, X X AH, X X 10H, X X X X blank card, X X X X card with two H pips, X X X X nude, X X X X red card, X X X X QH, rest of pack; on the bottom place a conspicuous card, say 10 S. On top of the second pack place its Q H and on the bottom the 10 S. Place the arranged pack in your inside breast pocket.

*Method:* 1. Force the Q H; the indicator card force is appropriate here since the 10 S can be retained on the bottom. Have the Q H replaced and shuffle genuinely except for the retention of the 10 S at the bottom.

2. Hold the side of your coat open with your right hand and make a motion of placing the pack in the breast pocket, holding it face outwards thus exposing the 10 S. Then stop, lay the pack down and take out some letters which you had put in the pocket beforehand.

3. Take the pack as before and feign to put it into the breast pocket. In reality push it into the upper right vest pocket, at the same time thrust the first and second fingers into the pocket making a visible bulge in the cloth outside to simulate the passage of the pack.

4. Then as if to repair an accidental omission, take out the set-up pack, letting the 10 S be seen at the bottom, and ask a spectator to thrust his hand into the pocket and certify that it is empty. Replace the pack.

5. Announce that in order to find any particular card you have only to spell its suit and value, taking a card for each letter and concentrating on

\* This feat may be performed without the use of a double-backed card in this manner: Turn the second to eighth cards, inclusive, face upwards in the deck. Follow the procedure given for the double-backed method. At its conclusion a single reversed card will be in the deck and the chosen card will be eighth above this card. The reason for this will be clear after a trial: when, after facing half the deck, the spectator thumbs down to the first face-downward cards, he fails to spread these sufficiently to expose the single reversed card now in the deck. Cards with white borders should be used. The authors have had good success with this emergency method.



the card intently, then the card on the last letter will infallibly assume, for the time being, the appearance of the card spelled. "For instance," you say, "what was the suit of your card? A heart? Very well, I concentrate on heart and spell, *h-e-a-r-* (taking a card for each letter from the bottom of the pack and putting them on the table face downwards). Now I concentrate most intently—*t*, and you see this card appears to be a heart." Take out the top card, show it and drop it on the others.

6. "Now, suppose I want the ace of hearts, I simply concentrate on it and spell it, *a-c-e.*" This time take cards from the top and show the A H, the third card. Repeat exactly the same process in naming 10 H, spelling and bringing it out on the last letter.

7. Continue, "Anyone can do this and it is not necessary to have the cards in the pocket. I placed them there merely to prove that no skill or trickery is required. Will you try it?" Hand the pack to the person who drew the Q. H. "All you have to do is to make your mind a perfect blank, then concentrate on your card. What was it? Queen of Hearts? Very well, spell *q-u-e-e-n*, dealing a card for each letter and the queen will appear on the last one." The spectator does this and reveals the blank.

8. Take this card, show it and place it aside, face downwards, as you say, "You succeeded perfectly with the first part, your mind was a perfect blank, but then you should have concentrated on your card. Remember now, think intently." The spectator tries again and this time arrives at the card with the two heart pips.

9. Take this card, show it and place it on the blank card, face downwards. "You are getting on slowly. Surely this time you can concentrate on the whole card. It's not hard to think of the lady herself, after all she's an important part of the picture. Now then once more." He spells *q-u-e-e-n* and gets the nude.

10. "Come, come, sir, I didn't say to think of the lady of your heart." Show the card and place it with the other two. "Rather embarrassing the way your thoughts give you away. Never mind. Try again." He does so and gets the red card. Show this and put it with the other three. "You may well blush, but I'll give you one more try." He spells again and this time succeeds in turning up the Q. H.

11. In the meantime you have picked up the cards you took from your pocket at the start, palmed four in your right hand and placed the rest on the packet formed by the spectator in his spelling deal. Place your right hand on the four special cards in your left hand and fan the four substituted cards face downwards. Continue, "I see you are skeptical about my explanation of the effect of concentration on the faces of cards. I'll prove my contention. The impression on these cards has already faded out and now they are just the ordinary cards they were before you concentrated on them." Turn the four cards face upwards and show that they are just four indifferent cards.

### **THE DELAYED BOMBSHELL**

The conjurer apparently cannot control the cards, since he does not have the opportunity; yet a chosen card is revealed most ingeniously.

*Preparation:* Secure a blank playing card having the same back design as the pack you plan to use. Upon it write: "So sorry. We all make mistakes. It's the next card." Place this card in your right trousers pocket, face outwards. When using a borrowed deck, steal the joker and write on it.

*Method:* Hand the pack to a spectator and ask him to shuffle it well.

Put both hands in your trousers pockets, palm the card in your right hand. A moment or two later, place both hands behind your back, rest the back of the left hand upon the palm of the right, grasping it with the latter and thus effectually concealing the palmed card. Turn your back to the company and request the spectator to place the pack in your hand, face down.

2. At once, as if changing your mind, ask him to retake the pack and deal two piles of less than ten cards each but containing the same number of cards. Point out that your back is turned and that, if he deals silently, you cannot know how many cards are placed in each packet.

3. This done, ask the spectator to replace the pack in your hand, face downwards. Next instruct him to put his hands on the two packets thus concealing the cards. You turn and scrutinize the spectator's hands very closely and, at the same moment, place the card palmed in your right hand on top of the pack, at once clasping your hands again as before. Again turn your back bringing the pack into view. This study of the spectator's hands is mere window-dressing to conceal the addition of the palmed card, but since you seem to consider it vital, so will he.

4. Ask the spectator to take either packet, shuffle it well, then look at and remember the card at its face. Instruct him to drop this packet on the pack in your hand. Then extend your hands to him and ask him to take the cards; retain your position, back turned, hands clasped.

5. Instruct your helper to deal cards one by one, face downwards, on the table, saying aloud as he does so, "Left, right, left, right" but dealing into a single packet. When 13 cards have been thus dealt stop him and have the cards replaced on the pack, then, as an afterthought, have the second small packet of cards, dealt at the start, placed on the pack.

6. Now turn around and point out that you have not at any time handled the cards nor could you conceivably know which card was chosen. Smile and say, "Since I can't possibly know the name of your card, *you* tell me." When he has done so quickly calculate the number of letters in its name and decide how to proceed to complete the spelling on the twelfth or thirteenth letter.

7. Instruct the spectator to spell accordingly and, if there are 13 letters, to turn the card falling on the last letter face upwards, but if there are 12 letters to turn the next card. In each case the card so turned will be the card with the message but it is advisable to spell aloud with the spectator to prevent any error in the count. The next card will be the chosen card as stated.

Because the spectator handles the cards practically throughout the trick, the feat causes more puzzlement than many more pretentious effects.

### **THE MAGIC IMPRINT**

A card is drawn and initialled by a spectator and a handkerchief is also marked, folded and with the card placed in a glass which is then covered. The magician blows cigarette smoke towards the glass and when it is uncovered it is found to be full of smoke, while on the handkerchief there is a facsimile of the chosen card; the initialed card is blank.

*Requirements:* A blank card, a glass, preferably of the balloon type to take a card fully, a saucer, a white handkerchief, a foulard, some ammonia and some spirits of salt; also a gimmick which is easily made, thus: Cut a piece of cigar box wood to the size of a playing card and on it glue five spade pips, cut out of sheet rubber, to represent a 5 S. When these pips

have been painted with a mixture of lampblack and glycerine, pressure of the gimmick on any smooth surface will leave an imprint of the 5 S. A little experimenting will show the best quantities of the powder and glycerine to be used. The print will wash off easily.

*Preparation:* If the surface of your table is above the level of the eyes of your audience, the gimmick can be placed openly towards the rear; if not, conceal it with a crumpled silk placed just in front. Wet the middle of the bottom of the saucer with spirits of salt, pour a few drops of ammonia into the glass and stand it in the saucer. Put the blank card on top of the pack and on it the 5 S. In your pocket place a white handkerchief.

*Method:* 1. Show your handkerchief and remark that contrary to the usual custom you do not borrow one, but to show that it is ordinary toss it to a spectator to be examined and marked.

2. Force the 5 S on another spectator and leave it with him; retrieve the handkerchief, now marked, go to your table and with it wipe the glass inside and out, carefully avoiding the drops of ammonia on the bottom; set the glass down, wipe the upper surface of the saucer and turn it over on top of the glass; explain that this is to be a makeshift dark room.

3. Take the pack, shuffle the blank card to the bottom, then hold it with this card facing you. Go to the spectator who drew a card, take it from him, show it to everyone and say that you will put it in the dark room. Make a step or two towards the table, holding the card in full view, then stop and say that it had better be marked also. Put it on the blank card, then turn the left hand to a horizontal position and with the right hand take a soft black pencil from your pocket, hand it to the spectator, make a double lift, turn the cards over on the deck and have him sign on the back . . . unwittingly . . . of the blank card. This done, turn the cards over, turn the pack face downwards in your left hand, make the glide and draw out the blank card. Call attention to the signature on it, place it in the glass, back outwards, replacing the saucer upside down as before.

4. Pick up your handkerchief, spread it out and lay it on your table so that the rear corner falls well over the printing gimmick. Smooth the fabric and imperceptibly press it down on the gimmick. Now fold it in half by lifting the front diagonal corner and bringing it over the corner above the imprint. Lift it by taking these corners in one hand, one of the other corners in the other so that the print will be hidden by two thicknesses of the fabric. Fold now in half towards yourself, then fold this band in half and again in half. Thus you make a compact bundle which you put in the glass behind the card, but do not push it right to the bottom.

5. Take the foulard, spread it out and, in placing it over the glass and the saucer, contrive to make the latter slip off to the rear; replace it under cover of the foulard turning it over so that its bottom rests on the glass. The chemical fumes will begin to form at once.

6. Borrow a cigarette, light it, and blow the smoke towards the 'dark room,' explaining as you do so the effect you will produce, the transfer of the pips from the card to the handkerchief.

7. Finally remove the foulard, showing the glass full of smoke. Lift out the card, showing the signature on the back, then turn it and show it is blank. Seize two corners of the handkerchief and spread it out, showing the imprint of the 5 S. Take it and the card to the spectators and have the marks identified.

**PREVISION PROVED**

ARTHUR PUNNAR

The magician announces that he is able to foresee infallibly which card a spectator will think of and undertakes to prove that he has actually done this. He asks the spectator to think of a card and then to name it. Taking a pack of cards he spreads it face upwards until the named card is arrived at and cuts the pack at that point. That card, still face upwards, is taken off the others and he calls attention to the fact that the pack is a blue backed one. He turns the card which was thought of back upwards . . . it has a red back proving conclusively that he foresaw that very card would be the spectator's thought.\*

*Accessory:* Any card with a red back, the face of which has been treated with diachylon or minute pellets of wax at the corners. At a pinch the face of the card can be given a liberal dose of saliva.

*Method:* Place the stranger card third from the bottom, facing the same way as the other cards. After your announcement, as set forth above, and someone has thought of a card, have the card named. Turn the pack face upwards and run over the faces in this special way.

1. Hold the pack with its outer end sloping downwards a little and with the left thumb push off the face card about half its width, taking it between the right thumb and first finger.

2. Push off the next two cards, the lower one of which is the stranger card, as one card and with the right fingers pull back this lower card until it is flush with the first card, the second card protruding for half its width between them.

3. Continue to push off cards with the left thumb, one by one, taking them in the right hand under the second card but above the third, the stranger card. Do not separate the hands, hold them just far enough apart to support the cards as they are pushed over from the left hand to the right.

4. When the card named is reached, push it partly into the right hand, remove the left hand and place its cards down.

5. Still holding the right hand packet face upwards, push the chosen card flush so that it will lie on top of the roughed face of the stranger card. Give the packet a surreptitious squeeze and with the right hand draw off the two cards as one. The audience seeing the face of the card just named and seeing it handled as a single card would be, naturally think all is honest and aboveboard.

6. Now to prove that you have really foretold the thought of that very

\* Card tricks in which a spectator merely thinks of a card, after which the conjurer surprisingly discovers that card, are amongst the best of pasteboard mysteries. One of the oldest of 'thought' card tricks is the method in which the magician passes the cards, one by one, before a spectator's eyes, requesting him to think of any card. The conjurer determines which card has been selected by watching the assistant's eyes; as Erdnase has chronicled, "Now the operator looks covertly into the eyes of the spectator and he sees with surprising distinctness that they follow the movements of his right hand in taking off and exposing the cards. The moment the eyes rest, or lose their intensity, the performer notes the number of the card, but continues the drawing off process. Shortly . . . he closes up the deck, secretly counts off to the number, and produces at will."

Those who have used this method have been rewarded with poor results, for a most important stricture was not mentioned by the early writers. The vital secret for success is that the conjurer must not perform the feat at the usual close quarters, but must stand ten or twelve paces from the spectator, thus forcing him to gaze intently if only to distinguish one card from the other. Under these circumstances it is easy to determine which he has selected, for the intentness of the gaze is gauged with certainty, the spectator always giving a distinct signal when he has made a choice. Moreover, added distance makes less perceptible to the assistant the fact that the conjurer is watching his eyes.

card, you assert that beforehand you had inserted a red backed card in the blue backed deck; you turn the other cards face downwards and spread them on the table showing the blue backs. Then, slowly, you turn over the card in your right hand . . . it has a red back.

If you are working on a platform, carelessly throw the card onto the table and go on with another feat with the blue backed deck; if doing close work take a case for a red deck from your pocket and insert the card. Of course, if the spectator actually names the stranger card you simply rest on that miracle.

### THE THREE OF SPADES

A spectator selects a card from his own pack. A moment later a spirit hand apparently has written an identifying message upon it.

*Requirements:* Place a 3 S from any other pack in a handy pocket and a pencil in your right coat pocket.

*Preparation:* Steal the 3 S from a borrowed pack and seize an occasion, such as retiring from the room to wash your hands, to write upon it boldly: "*This is your card.*" Place the stranger 3 S under it and upon returning palm the cards onto the bottom of the pack. The autographed 3 S is thus second from the pack's face.

*Method.* 1. Make the pass bringing the stranger 3 S to the middle and hold a break under it with your left little finger. Holding the pack face upwards in your left hand, the arm outstretched shoulder high and your right side to the front, riffle the end corners with the left thumb, requesting that you be directed to stop anywhere; no matter where you are told to stop, face front, turn the pack face down and split it at the break with the right hand, opening it bookwise towards the spectator, the backs of the cards towards yourself.

2. Ask the spectator to note and remember the card facing him, namely the 3 S. Make sure that all present see and identify the card.

3. Close the pack, keeping a break under the stranger card. Say, "Have you ever seen a ghost writer?" and as you say this, slideslip the stranger card into your right palm. "I don't mean a human ghost writer. We all know how they function. I mean real *ghosts.*"

4. Thrust your right hand into your right coat pocket, drop the palmed card and bring out the pencil previously placed there. "This pencil was once owned by a ghost working on a ghost-to-ghost hookup," you comment, "It still has strange powers. Watch." Trace the words, "*This is your card*" in the air, appear to gather them one by one and toss them at the pack. Hand this to the spectator and ask him to find his card. He does and upon it he finds written the mystic message.

### UNDER FOOT

Two cards are chosen by the spectators, one is left in the pack, the other is openly placed face upwards on the floor and on it the magician puts his foot. At command the cards change places. The trick is the more surprising because it is done with a borrowed deck.

*Requirements:* A stranger card, 9 S, and a blackened pellet of good adhesive wax about the size of a pea. Place the latter on the middle pip of the 9 S and put the card in your left trousers pocket, facing outwards. Beforehand contrive to get the 9 S of the pack to the top.

*Method:* 1. Spread the pack face upwards on the table with a wide sweep from right to left under the pretence of seeing if it contains a joker and, if

so, removing it, as it has, so you say, a bad effect on the feat you are about to try. Profit by your left side being turned away from the spectators to palm the stranger 9 S from your pocket in the left hand. Gather the cards with a sweep and, turning to face the front, put the pack into your left hand, adding the stranger card to the bottom.

2. Undercut half the pack to bring the stranger card to the middle and hold the break under it. With the pack face downwards in the left hand, turn towards the left and hold your left hand, back upwards, at about shoulder height. Riffle the pack with the left thumb and ask someone to call *Stop* whenever he pleases. At the word, stop the riffle, turn the left hand over and, in bringing the two hands together in front of you, cut the pack with the right hand, thumb at the back, fingers in front, at the break held by the little finger. Hold up the cut to show the stranger 9 S and, keeping its face always to the front, slide it off the packet and stand it upright, facing the audience, against some object on your table. Place the cut back in its original position thus keeping the regular 9 S on the top.

3. Call attention to the card chosen being a black card, go to another spectator, spread the cards face upwards, keeping the top card covered, and ask him to choose any red card. Suppose he takes the 10 H.

4. Turn the pack face downwards, have the 10 H replaced, govern it to the top and palm it in your right hand. Put the pack on the table and take the stranger 9 S lengthwise by two corners between the right thumb and first finger tips, the back of the hand to the front and the card, still face outwards, protruding above the hand in full view. Take hold of the middle of the upper side with the left thumb and fingers and turn the card downwards, making a half revolution into the right hand, squarely onto the palmed card. At once grip the two cards, as one, between the left thumb and fingers and remove the right hand, the thumb and fingers sliding along the ends of the cards and assuring perfect alignment. The action appears to be a simple turn of the card to show its back.

5. Holding the two cards thus in the left hand, you say that you wish to put it in such a position that everybody will be convinced it cannot be interfered with. "Aha! I have it!" you exclaim. "I'll put my foot on it." Turn the cards and take them by the ends between the right thumb and second finger, the tip of the first finger pressing on the face near but not on the center pip. Bend down to put the cards on the floor and bend the ends upwards a little so that the middle of the cards touches the floor first, then let the ends slip simultaneously from the thumb and second finger. This handling will prevent the two cards spreading in the slightest degree. Place the sole of your foot squarely on the cards.

6. Announce the magical feat you are about to try, that of making the two chosen cards change places; make your passes over the foot towards the pack and vice versa, then lift your foot and reveal the 10 H lying innocently face upwards. Turn to your table, take the pack in your left hand and, as you say, "And here is the nine of spades!" push the top card outwards over the end of the pack with the left thumb, bring the top joint of the first finger over the end of the card and pull downwards, making the card revolve lengthwards and upwards to appear facing the onlookers. Invite anyone to pick up the card from the floor.

There remains the task of getting rid of the stranger card from the sole of your shoe. The trick being of startling nature it may well be used at the end of a routine, thus giving you a reason for retiring from the platform or stage.

**A LITTLE QUICKIE**

A card having been drawn, noted, returned and the pack shuffled, the magician borrows a half dollar. This he places on top of the pack which he turns face upwards, holding the coin in position with his thumb. The spectator then grasps the pack in this position, his fingers below holding the coin and his thumb above near the end of the pack. He is told to squeeze the cards and that when the magician pulls the pack out of his hand, his card will be left in his hand with the coin. The pack is pulled away and apparently the coin alone remains, but when he lifts his thumb he finds on top of the coin a miniature of the card he selected.

*Requirements:* A miniature card and a tiny pellet of wax. Put the pellet at the middle of the back of the tiny card and place this where it can be readily secured with the left fingers.

*Method:* Force the card corresponding to the miniature card, have it noted, returned and govern it to the top; palm it and have the pack shuffled. Take the pack back, replace the palmed card and lay the pack down while you borrow a half dollar.

2. In the meantime, secure the miniature card with your left hand, clipping it face downwards in finger palm position. Take the coin with your right hand, show it, and transfer it to the left hand placing it on the miniature card with a slight pressure. Pick up the pack.

3. Place the coin, with the miniature card now sticking to its lower surface, on the back of the pack. Grasp the pack with the thumb on the coin, the fingers underneath, turn it face upwards and ask the spectator to take both, his thumb on the face of the pack and his fingers holding the coin underneath.

4. Instruct him to squeeze hard and assert that you will pull the cards away from him, leaving the coin and his card in his hand. Count three and suddenly pull the pack straight outwards. His fingers will retain the coin and his thumb will fall on it, covering the miniature card. Apparently your trick has failed.

5. Have him name the card he drew, then tell him to examine the coin, he lifts his thumb and reveals the little card face upwards. At this moment palm the chosen card from the top of the pack and put the cards down; this in case anyone wishes to examine the pack. Take the first opportunity of pocketing the palmed card.

**SPUDS**

A spectator chooses, freely, a potato from amongst a number. This is placed or held in full view. Another spectator draws a card from a pack, notes it and replaces it. After the pack has been shuffled the magician causes cards to pass up his sleeve to his arm pit and in the same way produces the chosen card at any number called for. This card is then visibly reduced to postage size and then vanished by being thrown towards the chosen potato. This is cut in half and the miniature card is found stuck face outwards to one half.

*Requirements:* Half a dozen potatoes, a plate, a table knife, a pack of cards, a single mechanical diminishing card, and a duplicate miniature card of the smallest size of the mechanical card.

*Preparation:* Have the potatoes on a plate on your table together with a pack of cards on the top of which is the card to be forced, let us say 5 S.; also a tableknife on the underside of the blade of which you have stuck the

miniature 5 S, back outwards, at the spot where the maker's brand appears. The mechanical diminishing card, a five of spades, you place in your right trousers pocket.

*Method:* 1. Begin by showing the potatoes and have the spectator select one. Since they are all unprepared it makes no difference which one he takes. Place the chosen potato on the bottom of a reversed tumbler on your table and call attention to its being in full view all the time.

2. Force the card (in this case the 5 S), have it noted and returned to the pack. Govern it to the top by whatever means you prefer, then casually spreading some of the top cards faces outwards, being careful to keep the two top cards together, you remark that the card may be anywhere in the pack, just where neither you nor anyone else can know; but you seize the opportunity to slip the tip of your left little finger under the ninth card. Square the pack and palm the nine cards in your right hand, then take the pack in the same hand.

3. Announce that you are about to show a very peculiar effect with cards, the exact explanation for which you yourself do not know. Place the pack in the left hand and riffle the cards sharply with the left thumb. "That peculiar vibration," you say, "causes the cards to leave the pack one by one and pass up my sleeve, [here you make an illustrative gesture with your right hand] finally arriving just here [place the right hand under the coat above the right shoulder and leave the palmed cards on the shoulder, these being held in place by the pressure of the coat; bring the right hand back and with the right fingers flick the pack sharply as you continue] If you watch the cards closely you will be able to follow this peculiar operation. Pass!" Riffle the cards again and with the right hand bring out the bottom card of the packet on the shoulder as if taking it from the arm pit. Drop the card on your table.

4. Continue, "To show you the power I have over the cards I will undertake, sir, to send your card at whatever number you may please to say. Will you call a figure?" Suppose six is called. "Sixth? Very well. One card has already passed so there are five to go." Riffle the pack four times in succession and each time bring out a card from the hidden packet. "Now, sir, for your card!" Riffle the packet and bring out the top card of the packet holding it face downwards. "Kindly name your card . . . the five of spades? Here it is, you see."

5. After allowing time for full appreciation of your success, you continue. "Sometimes I make the cards take a longer journey, right down here into my trousers pocket," and so saying you thrust your right hand and the card into your right trousers pocket, immediately bringing the card out again, but, in reality you have dropped the card and brought out the mechanical diminishing card.\* Since the spectators see the same card, as they think, the gesture passes for a demonstrative one only and the spectators have no suspicion of the change.

6. "For such a long journey I have a peculiar process of making the cards shrink in size. Let me show you how I do this." By pretended squeezing you now proceed to make the card reduce in size, first a half, then a

\* To make the diminishing card, secure a half- and quarter-size five of spades from a novelty store and split these (see *Expert Card Technique*). Take a five of spades of regulation size and fold it in half lengthwise, first scoring the card lightly with a razor blade to ensure a clean fold. On the back half glue a half-size duplicate, then fold the card in half the other way and glue the quarter-sized card on the remaining half so that at that stage in which the card has been folded to quarter-size both back and front can be shown. These cards can be secured ready-made from the dealers.



quarter and finally to an eighth. The manipulation here is simple and can safely be left to the operator. Having got the card to the same size as the miniature card stuck on the knife blade, you continue:

7. "Having reduced the card to this size I can safely attempt an even farther journey. Let me see . . . suppose I make it pass into that potato over there that the gentleman chose. Here it goes . . . Pass!" You pretend to take the card in your right hand, leaving it finger palmed in the left and make the motion of throwing it at the potato. Having placed yourself in such a position that to go to the table you have to turn half left and your left arm being half bent bringing the left hand close to the vest you are able to slip the palmed folded card under the vest imperceptibly.

5. Pick up the potato with the left hand and the knife in your right hand, keeping the card side of the blade away from the audience. Resting the potato on the left hand, cut it almost in half with the forward part of the knife blade so that the uncut part acts as a hinge allowing the halves to fall slightly open. At once bring the knife blade towards you until you have the card exactly between the two halves. Squeeze the halves tightly together and complete the cut. The miniature card will be scraped off the knife and will be left adhering to the cut side of the rear half. Put the knife down and still holding the halves of the potato slightly together, advance towards the spectators. Very openly and slowly remove the side of the vegetable nearest the spectators and they see the miniature card, face outwards, plastered against the middle of the other cut side of the potato. Allow the spectator to remove the little card himself and then accept very graciously the appreciation you will get for a very effective trick.

### **MINIATURE CARD AND COIN**

The miniature of a chosen card is produced under apparently impossible conditions in this fine trick.

*Requirements:* Two coins of half-dollar size, one with a shell, a miniature print of a card; a blank paper to match; a pack of cards and a pencil.

*Preparation:* Place the little card, a 9 D for example, face downwards between the shell and its coin and place this coin and a half dollar in your pocket. Secretly get the 9 D of the pack to be used to the bottom.

*Method:* Show the two coins, exhibiting them freely; place the shell coin on the table and the other on top of it.

2. Show the blank paper on both sides, commenting that it is photographic paper; lift the top coin, place the paper on the shell coin and replace the other coin.

3. Shuffle the pack, keeping the 9 D on the bottom, and put it on the table. Invite a spectator to cut.

4. As soon as the cut is made and before it can be completed, ask the spectator to initial the blank paper. Offer him the pencil with your right hand; when it has been accepted lift the top coin and the shell with the right hand, exposing the blank side of the miniature card. Place your left forefinger upon the paper, as if to hold it in place but actually to prevent its being turned over, and as the paper is initialled drop the shell and the blank paper into your right coat pocket.

5. The initialling completed, place the unprepared coin on the miniature card, which has remained in position throughout, lift the whole and put the little pile on the back of the packet cut off the pack. Place the remainder of the pack, the original bottom portion, crosswise on the other.

6. Introduce your little story of hocus-pocus, have the spectator remove the top packet and note the card he cut at, really the original bottom card. Have him remove the top coin and, after he has identified his initials on the paper, invite him to turn it over and to his astonishment he finds a miniature of his card.

This fine feat can be strongly recommended as one of the best of novelty card tricks. Miniature cards and shell coins are obtainable at the magic dealers.

### **THE DIMINISHING CARDS**

At the end of the diminishing card trick, when the cards have been reduced to invisible atoms, these are blown towards the audience. Rushing down to a spectator, the magician extracts from his coat a packet of giant cards.

*Preparation:* Attach the packet of giant cards to a clip under your coat on the left side.

*Method:* After having made a pretense of blowing away the infinitesimal cards, go to a spectator on your extreme right, seize the left lapel of your coat with your left hand and with the same hand grip the right lapel of his coat.

2. With your right hand seize the giant cards by the bottom, swiftly reversing them end for end and bring them under the spectator's coat, at the same moment releasing the grip of your left hand.

3. Bring the giant cards out triumphantly from the spot where you have just placed them, spreading them in as wide a fan as possible.

Smartly done this production always creates a favorable diversion. It was a favorite with Alexander Herrman, Powell and other famous magicians.

If you operate with a spectator on the stage, you bring the cards out of his coat collar—apparently. To do this:

1. Pretend to give the tiny cards in their last stage to the spectator and when he complains he has not received anything, accuse him of having stolen the cards.

2. Take your position behind him and pull down the collar of his coat with your left hand.

3. Secure the packet of giant cards from under your coat with your right hand and place them against the middle of the spectator's back so that the upper end of the packet is just below his coat collar which you have pulled well down, holding the packet there with the left fingers.

4. With the right fingers seize the upper end of the packet and bring them upwards forcibly by repeated jerks as if there were some difficulty in bringing them out. In this way the illusion is created that the cards come from under the coat whereas they really come from outside.

### **CROSSED COLORS**

R. S. GLOVER

Two cards change places under stringent conditions in this transposition by the California writer and magician.

*Requirements:* From two packs with matching backs take the fours of diamonds and the kings of spades. Lay a 4 D and K S on the table, one face upwards the other face downwards, their sides touching, and bind them with two narrow pieces of Scotch tape so that they may be opened or shut like a book. Thus the card can be shown either as the 4 D or the K S at will.

*Preparation:* Fold the K S back so that the card appears to be the 4 D. Place the second 4 D in the right trousers pocket and the second K S on the faked card.

*Method:* 1. Borrow a hat, show it empty and place it before you. Show that you hold two cards, K S and 4 D, and casually turn them back and front.

2. Openly drop the K S into the hat and, a moment later, place the 4 D also in the hat, but let the faked card open slightly and stand it on its ends, like a V-shaped stand.

3. Ask someone to name the cards in the hat. "The king of spades and the four of diamonds," you repeat. "Not hard to remember, is it? Now I'll make it even easier."

4. Reach into the hat with the right hand and thrust the second finger into the apex of the V of the upright cards; swiftly fold the card soundlessly to make it appear to be the K S. Bring the card out and casually show it back and front. "If I put this king of spades in my pocket," you say, "the card in the hat can only be the four of diamonds. Correct?"

5. Upon receiving an affirmative answer, thrust the faked card into your trousers pocket, release it, pick up the 4 D and bring this card out, back outwards, as you continue, "On second thought, I'll do the trick faster than you can wink." Snap the card, show its face and say, "You see? Here is the four of diamonds and the king is in the hat. See for yourself." The spectator reaches into the hat and finds therein the K S.

We have to thank Mr. Lloyd Jones for permission to include this catalogued item.

### **DIAL DIVINATION**

A card having been drawn, noted, replaced and the pack shuffled, ten cards are placed on the table in a circle face downwards. In the middle is placed an ordinary table knife and this is spun by the spectator. When it stops the card at which the blade points is turned up and proves to be the very card he selected.

*Requirements:* Nine duplicates of the card to be forced, say the 9 S, and a table knife which can be borrowed. Place the 9 S on the top of the pack, the nine duplicates in your upper left vest pocket and have the knife on the table.

*Method:* 1. False shuffle the deck, retaining the 9 S on the top and force it on a spectator. Have the card noted by everyone as you turn away, and seize the opportunity to steal the nine force cards from the vest pocket, adding them to the top of the pack. Be careful to keep your elbows pressed close to your sides in the action. Hold a break below the force cards with the tip of your left little finger and cut at this break for the return of the chosen card. Drop the packet on top and shuffle overhand, injogging the first card and shuffling off. Form break at injog, shuffle to break and throw the remaining cards on the top; false cut, leaving the ten nines of spades on the top.

2. Lay out the top ten cards in a circle, face downwards, their inner ends almost touching; the diameter of the circle will be about ten inches. Place the knife in the center.

3. Invite the spectator to spin the knife several times showing that it will stop in a different position each time. Then impress upon him that he is to concentrate intently on the name of his card and spin the hand again.

4. When the knife stops, tell him to place a finger on the card to which the blade points. In the meantime, gather up the other nine cards and add them to the pack which you have picked up in your left hand, keeping your little finger below them.

4. "Now, sir," you say, "you will agree that we have had a card chosen with absolute fairness. Please name the card you selected. The nine of spades? Very well. Here is a chance to prove the power of your will. Concentrate on your card and say aloud—*I wish the card under my finger to become the nine of spades.*" He does this and turns up the nine of spades.

5. While all eyes are fixed on the turning of the card, palm the nine duplicates from the top and lay the pack down. Pick up the knife with the same hand, insert the point of the blade under the pack and so turn it face upwards, spreading the cards. The spectator will probably require no invitation to examine it but his examination will merely heighten the mystery. Take the first opportunity of pocketing the palmed cards.

### THE HOODWINKER

A card is chosen and shuffled back into the pack by the chooser; he then deals as many cards as he likes, stopping at will. The last card dealt proves to be his card.

*Requirement:* A duplicate card, let us say the 4 S.

*Preparation:* Place the duplicate card in the right trousers pocket, back outermost, and the pack's 4 S on the top.

*Method:* Force the 4 S by any good deceptive method, the classic force being most desirable. Have the card shown to those present and then replaced very openly. Execute a short shuffle yourself, then hand the cards to the spectator to complete the shuffle.

2. Thrust both hands into your trousers pockets as you watch the shuffling and palm the duplicate in your right hand. Add it to the pack as you take it back to illustrate what the spectator is to do.

3. Indicate that he is to deal cards upon the palm of your left hand, stopping whenever he chooses. The first card dealt will, of course, be the 4 S.

4. When the deal is stopped, lightly square the packet, resting your right hand over the cards; push the bottom card, the 4 S, to the right with the left fingers; grip its ends between the middle joint of the right third finger and the base of the right palm. Look directly at the spectator as you do this and say: "You stopped the deal of your own free will?" and shift the 4 S to the top of the packet resting on your left hand, at once tapping the packet with the tip of your right second finger. This side shift to the top is very simple in practice and need not be feared.

5. Have the spectator name his card—"The four of spades." Slowly and delicately turn the top card and show it to be the 4 S.

We warmly recommend the trick as being an excellent, simple and surprising feat.

### THE COCKEYED CARDS

CLAYTON RAWSON

Tell your audience that you recently played an insane asylum and that one of the inmates showed you a card trick. Ask if they would like to see it; *yes* is always the answer.

Hold the deck behind your back, have a spectator cut it, look at the card cut to, replace the cut and square the deck. Face front again, the cards

still behind your back. Have difficulty finding the chosen card, which is understandable, you explain, since you are doing the trick just as the idiot did it. Finally bring one card forward and proudly display it. It is the joker and your audience says definitely that it is not the right card.

Crestfallen, try again—and again get the joker. Become annoyed, commenting that even the idiot did better; tear up the joker and throw it aside. Then ask the spectator to take the deck and spell his card, dealing one card for each letter. He again gets the joker.

Sit back and watch the spectator pounce on the torn card, only to find that it is the chosen card! Say: "That's what the idiot did, and I still don't understand it. Maybe I'm crazy."

*Requirements:* Two jokers, one of which is a locator card—short, long, wide, narrow, concaved, slicked—anything will do if it can be located with the cards behind the back. Place these in the right trouser pocket, faces inwards, the locator being outermost.

*Method:* Hand the pack for shuffling, and as this is done palm the two jokers from the pocket and hold them behind your back in readiness to add them to the deck when it is given you.

This done, hold the pack behind the back, face down on the left palm. Immediately palm the locator joker in the right hand and place it under the left hand, against its back, with the card hidden between. Have the spectator cut and as soon as he has done so swing around to face him and ask him to note the card at the bottom of the half-deck he holds and to show it to the audience. Meanwhile add the locator joker to the top of the half-deck you have behind your back.

Turn your back again while the card is being shown and then have the spectator replace his half-deck on yours, thus placing his card above the locator.

Face the audience again and, the hands still behind the back, cut at the locator, remove the chosen card above it and silently tear it into halves and then into quarters. Each time you tear place the right hand pieces behind those in the left. Fingerpalm the torn pieces and bring one of the jokers around front. As you show this, glimpse the fingerpalmed torn card, the index of which will be outermost.

Go behind your back for the second attempt, count down in the deck the proper number of cards to spell out and place the joker there.

Bring forward the second joker (the chosen card still finger palmed) and show it. Give the deck to someone to hold, tear up the joker and in throwing it aside drop the finger-palmed pieces and retain the torn joker. Drop the latter pieces in your pocket when attention swings to the spectator counting down the deck.

The trick is done and the *denouement* follows as previously outlined.

The trick is a good one, as surprising as any adventure of Mr. Rawson's famed fictional character, *The Great Merlini*. We must thank William and Gerrie Larsen, of *Genii*, for permission to reprint this ingenious trick.

**ACCESSORIES****THE AERIAL CARDS — JEAN HUGARD METHOD**

The trick of the cards rising from the pack held in one hand to the other hand held high above it is popularly associated with the late Howard Thurston; indeed, amongst magicians the trick is commonly known as the Thurston Rising Cards, its invention being credited to him. This, however, is not the case. At the time of his appearance in Paris in 1902 a controversy arose and it was conclusively proved that the trick had been in the program of Bruno Delville, a French prestiditateur, for some thirty years; that is to say before Thurston was born. Further, a very interesting picture of a magician who flourished over a century before showing a pack in one hand, the other hand held high and a card in midair between them was brought to light and some authorities now think that the aerial cards antedated the houlette and was therefore the first form of the rising card trick. Be this as it may, Thurston had his own method of performing it, he made it popular, and since the name of the original inventor can never now be traced it is well that Thurston's name remain connected with it.

Since the death of Thurston this effect is very rarely, if ever, seen—a great pity since the trick, when performed with the ease and grace it demands, has a flavor of real magic about it possessed by few other card tricks. This is probably brought about by the thought that necessary arrangements for its performance are too intricate and too open to failure. This is not the case as will be seen by a study of the arrangements devised and used by the writer for many years under most varied conditions. On occasion, indeed, the trick was actually set with the curtain up and the performance proceeding.

*Effect:* Three cards having been drawn freely, returned and the pack shuffled, these rise at command through the air from the pack, held in one hand, to the other hand held high above it.

*Requirements:* A pack of cards, a spool of fine black silk (or grey), two strong pins and a simple gimmick. This last can be prepared in a minute or two, as follows: Cut a playing card, of the same size as the pack to be used, in half; cut one half to the shape shown in the figure, then glue its face to the back of the remaining half leaving the two lugs free. A half card is thus obtained having two hooks on its back, which as will be seen later, will engage a horizontal thread. On the face of this half card, near each of the four corners, place four small pellets of good adhesive wax.



The motive power for raising the cards is, as is now well known, a thread stretched across the stage at a height of about six inches above the performer's head. To fix this, drive one of the pins into the rear edge of a wing to the right hand side of the stage. Fasten the end of your thread to this pin and carry the spool over to the wing on the opposite side, unwinding the thread as you go. At the same height in this wing drive the second pin into the frame firmly, bend it downwards and then upwards into a V shape which will serve as a pulley over which the thread will run. Pass the thread over this makeshift pulley and break it off five feet below the pin. To this end attach a small rubber band and in the band insert half a dozen playing cards; these cards will pull the thread taut between the two wings. All that remains to be done is to test the weight of this counterweight with that of one card. Press the gimmick on the back of your pack and take your position in the middle of the stage in line with the thread. Pull the thread down and

slip it under the hooks of the gimmick which the pellets of wax will cause to adhere to the top card, the pack being held face outwards.

When you release the pressure of your thumb on the back of the card and the attached gimmick, the weight of the counterweight cards should make the card soar upwards to your right hand held just above your head. If not, then add more cards to those in the rubber band; on the other hand, if the card is pulled upwards too rapidly, remove cards from the band; the object to be attained is a steady, graceful, soaring movement, neither too fast nor too slow. When the counterweight is adjusted to this end you are ready to perform the effect. Detach the gimmick and put it in a handy pocket or in a clip under your coat.

*Method:* 1. Have three cards freely selected, have them noted, replaced and govern them to the top in such a way that they will be in the same order as they were drawn. Secure the gimmick and press it onto the top of the pack so that it becomes attached to the top card, the first card chosen. The back of the pack can then be shown quite freely since the thumb will lie over the two hooks.

2. Take up your position underneath and a few inches back of the thread and with the right hand make supposedly magnetic passes around the pack and upwards, in the course of an upward movement engage the thread with the right hand, draw it down to the pack and let it slip under the two hooks of the gimmick. A trial will show that this is the simplest thing possible, there need be no hesitation or fumbling, and the hand continues its passes quite smoothly. Now you have the first card named, give it the command to rise, hold the right hand just above your head, release the pressure of the left thumb and the card will soar gracefully upwards to your right hand with which you take it between the fingers and thumb.

3. Hold the position for a few moments for effect, then draw the card down to the pack in your left hand, where it is held vertically, face outwards, between the thumb and three first fingers at the sides, the little finger supporting the bottom. This first card being squarely against the second chosen card, press the left thumb on the gimmick and pull the first card away *downwards and sidewise*, the action leaving the gimmick, with the thread still engaged in the hooks, pressed on the back of the second chosen card. You may simply drop this first card after displaying it once more or, better, scale it out to the person who drew it.

Repeat your magnetic passes but this time, since you have the thread already in position, you do not have to make the downward pass to the pack. The second card being named you cause it to rise and then repeat exactly the same movements as with the first to prepare for the rising of the last card. This last card having risen, it only remains for you to detach the gimmick, palm it, an easy matter since it is only half a card, fan the pack and show it back and front.

Practical performers will realize that not only is this method simple and direct but the chosen cards can be marked and the marks identified after the ascension of each card. Further a borrowed pack can be used, provided you do not show the back of the pack during the course of the trick.

The trick can be done in a room of fairly large size, always providing that access to it can be had for a few minutes beforehand. The thread may be stretched across a doorway, the pins, of course, being fixed outside, or again it may be stretched across the corner of the room which you have adopted as your own performing territory. In this case the counterweight's move-

ments can be hidden behind a curtain or tapestry, or behind a solid backed chair.

The effect of this feat is so great that I am sure that any performer having once tried it successfully will not afterwards willingly omit it from his program.

### **THE POROUS PLATE**

A card mentally selected from a packet, on top of which a plate is set, mysteriously passes upwards into another packet placed on the plate.

*Requirements:* Any deck of 52 cards and a plate to the middle of the bottom of which a pellet of wax has been attached.

*Method:* 1 Have the pack shuffled by a spectator.

2. Deal the cards face upwards, counting aloud and naming each card, and invite a spectator to think of a card and remember its number.

3. After dealing some fifteen cards, stop and ask the spectator if he has done this. If so, palm the top card of the remaining cards, turn the packet face upwards and drop it on top of the dealt cards. Pick up the pack, square it and add the palmed card to the top.

4. Ask the spectator to name the number he thought of, for example 13. Hand the pack to him and ask him to count off 13 cards in a pile. This done place the plate on top of the packet and to prove there was no mistake in his deal, have him count the remaining cards onto the plate, face downwards. There should be 39 and, this being verified, you say it is proof positive that the card he thought of, the 13th, is now the top card of the packet under the plate.

5. Announce that you will cause the chosen card to pass upwards through the plate to join the packet on top of it. Place your left hand on top of the packet on the plate and your right hand under the table below it. Make a pretence of pressing upwards strenuously with the right hand but, really, press down firmly with the left to make certain that the top card of the packet below the plate will adhere to its lower surface.

6. Announce that you have succeeded and ask the spectator to verify the fact. He will naturally lift the plate, place it aside, pick up the packet and turn the top card to see if his card is there. He finds another card and, as a final proof that his has departed, have him count the packet. He finds 12 cards only.

7. Have him name the card he thought of and invite him to turn the packet on the plate face upwards. He does so and finds his card staring him in the face.

The plate, which nobody ever suspects of having played any active part in the trick, you put aside and you take the first favorable opportunity of removing the card from its bottom.

### **THE CARD TARGET**

A trick beloved by the followers of the old school of mechanical magic—and by their audiences—was the shooting of a chosen card from a pistol to the center of a target set in the middle of the stage. The working necessitated not only a mechanical target with a revolving center panel, but a table with a piston to set off the target, a forced card and a trick pistol. The effect of the trick is good, too good to be abandoned by the modern magician. Here is a method, without mechanical arrangements, in which a



freely chosen and marked card is used, and which can be done under almost any conditions.

*Effect:* A card having been freely chosen, marked and returned to the deck, the latter is handed to a spectator to be shuffled and held. The magician shows a small target, about eight inches square, on both sides. Holding this in his hand, he has the spectator throw the cards at it and, forthwith, the marked card is seen to affix itself to the target, scoring a bullseye.

*Preparation:* Procure at a toyshop a dozen small cardboard targets, such as are used for dart games. Take two and glue them back to back, making a double-faced target; place them under a heavy weight to dry thoroughly. Afterwards attach a third target with its face to one side of the double-faced target by means of a small pellet of wax placed in the middle. You thus obtain a faked target which can, nevertheless, be shown back and front. Set this on top of half a dozen plain cardboard targets on your table; then with a pack of cards and small pellet of wax ready, your preparations are complete.

*Method:* Take the pile of targets to the spectators and give out several of the plain ones to be examined. Take the top one, show it back and front and, as you return to your table, secretly detach the plain target from the back of the faked one and let it fall on the other plain ones. Lay these down on the table and set the faked target upright against some object in full view, the waxed side to the rear.

Introduce the pack of cards, have it shuffled and a card freely chosen and marked. This having been done and the card returned to the pack, govern it to the bottom, palm it in your left hand and give the pack to another spectator to shuffle and retain.

Take the faked target and the pellet of wax from your table and openly fix the pellet to the middle of the face of the target which is towards the audience (be careful to keep this side squarely to the front). In doing this it is quite natural to lay the target flat on your left hand as you press the pellet of wax to the center and this action enables you secretly to press the palmed card against the back of the target making it adhere to the pellet of wax already there.

Seize the middle of the right side of the target between the top joints of the right first finger at the back and the middle finger in the front, the thumb pressing on the back below the middle finger and hold the target upright, squarely facing the audience.

Give the spectator the word to throw the cards at the target and as they reach you, make a lunge with the target amongst them, release the thumb, press outwards with the first finger, causing the target to make a half revolution and again press the thumb on the back, so that the target will then be held by the first finger in front and the thumb at the back. The side bearing the chosen, marked card is thus brought instantaneously towards the spectators. Hold the position for a few moments to let the effect register, then detach the card, casually drop the target on the others on the table and take the card down to the spectator to have the mark identified.

### **THE PENDULUM**

A card having been freely chosen, noted and returned, the pack is shuffled by the performer and is then handed to the spectator to shuffle. He is asked to see that his card is still in the pack and then to mix the cards to his own satisfaction. These are then scattered haphazardly on the table and mixed by both the spectator and the performer.

The magician then takes the spectator's watch and chain and converting them into an impromptu pendulum, holds the end of the chain with the watch hanging down just above the cards. He causes the watch to swing in a circle over the cards. Finally, when the pendulum comes to a stop it is directly over one card. The rest are pushed aside, the spectator names his card, the card on which the watch rests is turned over and proves to be that very card.

*Method:* Using any pack, chooses a spectator who is wearing a watch and chain and invite him to select any card, note it and replace it. Govern this card to the bottom.

2. Execute the spring shuffle, holding the cards so that the bottom card cannot be noted and in squaring the cards give the bottom card a lengthwise bend by squeezing it with the left fingers, downwards, against the base of the left thumb. Execute the spring shuffle again, thus taking the bend out of the card and shuffle freely overhand, losing the card in the pack.

3. This done, take the pack, square it, and in so doing contrive to give it a good squeeze, bending the sides downwards. The action replaces original lengthwise bend in the chosen card and by holding the pack in the left hand upright and loosely on its side, its position in the pack becomes visible to you at once.

4. Cut the card to the top, take the bend out of it by executing a side riffle shuffle, square the pack and place it on the table.

5. Fold a handkerchief and have it tied over your eyes. Invite the spectator to stand beside you, then to cut the pack into three parts. Looking down your nose, note the position of the first cut on top of which the chosen card lies, then using both hands scatter the cards, apparently at random but keeping the chosen card in view all the time. Finally place your right hand flat on the cards so the chosen card lies under its thumb; place the left hand down so that its palm covers the right thumb. Invite the spectator to place his hands on top of yours to help you mix the cards. Move both hands around mixing the cards higgeldy-piggeldy but always retaining the chosen card under the right thumb.

6. Ask the spectator for his watch and chain. Take the end of the chain in the right hand and let the watch hang downwards so that it is just above the table top. Explain that you will use the watch as a pendulum to discover the chosen card, and cause it to swing in a wide circle covering the outer fringe of the scattered cards. Hold your hand immediately over the chosen card and as the swing stops let the watch come to rest on its back.

7. Have the other cards gathered and placed aside. Invite the spectator to name his card, remove the blindfold, pick up the card and show it.

If desired the card can be sighted when it is on the bottom and after the location by pendulum has been worked, have the spectator hold your right hand which still holds the end of the watch chain. He thinks intently of his card and you name the suit and value in the usual hesitant way.

### **THE MAGIC NEEDLE**

In this feat two spectators are invited to assist the conjurer. A card is freely drawn, replaced and the pack shuffled. A grocers' brown bag is examined and the pack dropped into it by one of the assistants. The two then hold a ribbon stretched taut between them, the top of the paper bag is folded over along its length and is fastened to the middle of the ribbon with a clothes-pin. A pack needle is threaded with stout thread and the magician

thrusts it through the bag, giving the needle to be held by one spectator and the ends of the doubled thread to the other.

Striking the bottom of the bag, the conjurer orders the chosen card to become threaded. He tears the bottom from the bag letting the pack drop into his hand; the cards are run over showing that the chosen card has vanished. The rest of the bag is torn away and the clothes-pin is removed, revealing the card threaded as ordered.

*Accessories:* A pack of cards, a large curved needle, some stout cord, a 5-foot length of two inch ribbon, a grocers' paper bag and a clothes-pin of the pinch type.

*Method:* After two spectators have been invited to come up and assist you, proceed as follows:

1. To the man on your right hand the paper bag and the ribbon, to the man on your left the large needle and the thread, asking him to thread it, double the thread and tie the ends.

2. Take the cards and have the man on your right shuffle the pack. Retake the pack and have the man on your left choose a card freely, show it to all as you turn away, and then replace it. Govern the card to the top and turn to the man on your right, palming the card in your right hand as you do so.

3. Take the bag from this man with your left hand as you give him the pack with your right. Insert the right hand in the bag and hold it by the top rear edge, the hand with its back to the spectators hiding the card. Whip the bag open as the grocer's boy does, with a downward jerk of the right hand. Hold the mouth open with both hands at the top edges and show the bag's interior to the audience.

4. Have the ribbon stretched across the platform, each man holding an end. Let the assistant on your right drop the pack into the bag as you hold it out to him with your right hand.

5. Fold the top of the bag over about an inch along its whole length, retaining the card inside and at the top by pressure of the fingers. Then with the clothes-pin fasten the bag to the ribbon by running the ribbon along the folded top, thus securing the card. Stand behind the bag at all times so that the audience's view is not obscured.

6. Have the chosen card named and announce that you are about to pierce that card inside the bag and run the thread through it. With the left hand strike the bottom of the bag making the cards joggle about and suddenly thrust the needle through the bag and, of course, through the card, the position of its center being known to you. Hand the needle to one man, the knotted end of the thread to the other.

7. Tear off the bottom part of the bag and let the pack fall into your hand. Run over the faces of the cards rapidly but thoroughly, showing the audience that the card is no longer there. Tear off the rest of the paper bag and remove the clothes-pin. The chosen card is revealed dangling on the thread.

### **THE CARD IN THE PAPER CONE**

A chosen card vanishes from the pack held in one hand by a spectator and appears in a paper cone held by him in the other hand.

*Method:* A card having been fairly chosen, noted and replaced by the spectator, govern it to the top and palm it in the right hand

2. Hand the pack to the spectator to shuffle and pick up the sheet of

paper. Make this into a cone, dropping the palmed card inside. Bend the top of the cone over, closing it, and give it to the spectator to hold in his left hand while he holds the pack up in his right.

3. Go through the usual hocus-pocus; have the card named and have another spectator run through the pack. He finds that the card has vanished. Have the first spectator open the paper cone and find the card therein.

The trick is by no means startling, yet it is useful as a quick variation in a series of card discoveries. It is included here primarily so that the way to make a paper cone may be recorded. It is a fact that not one magician in ten can make a paper cone properly, that is to say, neatly and rapidly. It is painful at times to watch the struggles of a performer trying to make such a cone, the resulting receptacle usually being far from elegant. Yet the process is very simple and a perfect paper cone can be made in a few seconds. Here is the process:

1. Grasp the paper by one long edge in the left hand, the thumb at the back, the fingers in front, at a point about two inches inwards from the upper left corner, and hold the paper in front of you perpendicularly.

2. Turn the right hand palm towards you and grasp the top right corner by placing the thumb at the front of the paper and bending the corner inwards, over the side of the right forefinger.

3. Continue turning the right hand over inwards, curling the paper and at the same time turn the left hand outwards so that the point of the cone forms just in front of the tip of the left thumb.

4. Now take the left corner between the thumb and the forefinger of the left hand and twist it in the opposite direction. The cone forms and its mouth can be made any diameter required by simply continuing to turn the corner held in the right hand as may be necessary. When the desired size is obtained, twist up the left corner tightly and the cone is complete.

Referring to the trick above, it will be noted that so far from the palmed card interfering with the process, the position in which the hand must be held actually facilitates the making of the cone. Simply drop the card from the palm before bringing the hand out of the cone.

### **A SALTED CARD**

The principle upon which this feat is based—the use of a pinch of salt—has become fairly well known amongst magicians but we have never yet seen the trick presented properly. Well done it is one of the best tricks with cards.

*Effect:* A card is freely chosen, it is returned to the pack and the pack is squared without the magician touching either the pack or the card, yet he discovers it infallibly. There are two ways of discovering the card and these will be treated separately.

*Preparation:* A pinch of salt or extremely fine sand in the corner of the lower right vest pocket.

*Method:* 1. Hand the pack to a spectator requesting him to take out any card he pleases and then hand the pack to another spectator.

2. Instruct this second spectator to make a number of piles of cards—5, 6, 7 or 8 on the table. This done ask a third spectator to indicate any one of these piles. Suppose he says number 3.

3. In the course of these maneuvers you have surreptitiously put your right hand in your vest pocket and obtained a minute pinch of the salt

between the tips of your right thumb and second finger. Addressing the spectator who chose a card, you point with the right forefinger at the packets on the table as you count, "One . . . two . . . three: evidently it is on this third packet that you must place your card," and you separate the thumb and finger slightly letting the few grains of salt drop on the back of the top card of that packet. Note carefully that you must not touch the packet.

4. The spectator places his card on top of the third packet and you instruct him to pick up any other packet and place that on top of his card; then any other packet on top of that. Next invite him to pick up the three packets thus brought together and place the whole on top of any other packet, and continue in similar fashion, according to the number of packets originally made, until the whole pack is again assembled. Request the spectator to square the pack carefully so that all may be sure there is no clue whatever from which you could ascertain the location of the chosen card.

5. Everyone being satisfied on this point, take the pack by the sides and throw it on the table with a sliding motion from left to right. Thanks to the action of the grains of salt acting as minute rollers, there will be a slightly larger gap between the chosen card and the one below it on which the salt lies. The chosen card will therefore be the first card to the right of this extra break. Note its position carefully and begin pushing the cards around higgeldy-piggeldy, always keeping track of the noted card and finally pushing it out from amongst the others. Have the card named, then turn it face upwards.

### **A Second Presentation**

A more brilliant effect can be obtained by operating with your feet throughout, your hand never touching the pack at any moment. Operate exactly as above until the pack is squared, then place your left foot at the left side of the pack which you have put on the floor. Let the side of the sole touch the side of the pack, then with a sharp but light kick, strike the right side of your left shoe with the right foot; the pack will spread, but this time from right to left and a gap will form as before.

Pretend to fumble about amidst the cards with your left foot, really contriving to separate the chosen card from the others. As soon as you have it isolated, place the inner edge of the left shoe on one corner of the card and press against the opposite diagonal corner with the other foot, lifting the card and turning it over without the intervention of the hands.

More strikingly still, by having a chair placed for you, you can sit down and easily grip the card between the sides of your shoes and, lifting your feet together, offer the card to the spectator in that unorthodox and unexpected fashion.

### **A FOUR CARD DISCOVERY**

Four cards are discovered in this excellently stylized routine.

*Requirements:* A number of rubber bands.

*Method:* Have four cards freely selected and noted and, in assembling the pack after the fourth card is taken, secretly reverse the bottom card.

2. Invite a spectator to cut off about one half the remaining cards. Place a rubber band from side to side around the packet; hold it in your left hand and, in the course of your conversation with the drawers of the cards let your hand drop to your side momentarily, then bring it forward

again back upwards. In this way you have reversed the packet and the side with the single reversed card on top will be uppermost.

3. Go to each of the spectators in turn, beginning with the man who drew the fourth card, and have each slide his card face downwards under the band and therefore, unwittingly, on top of the single reversed card.

4. In going to that spectator who holds half the pack, repeat the movement set forth in paragraph 2, again reversing your packet. Have him slide his half of the pack under the rubber band and, as he thinks, on top of the chosen cards, which really are on the bottom. This done, square the ends of the pack openly and honestly and the spectators will be convinced that the four chosen cards are actually lost in the middle of the pack.

5. Place the pack in your outside right coat pocket, have the first spectator name his card and, claiming that the card will jump right into your hand, plunge your hand into your pocket, slide out the first of the reversed cards and bring it out face downwards. Have it named again, turn it over and show its face.

6. Repeat the same operation with the second and third cards; then, remarking "That completes the series," bring out the pack. You will be reminded that a card is still unaccounted for. Ask the person who drew it to name any figure. We will suppose he says eight.

7. Holding the pack in the left hand in dealing position, with the right hand slide out seven cards one by one, retaining them in the right hand without showing their faces. Then turn these seven cards face upwards, spread them fanwise over the pack in the left hand and ask the person if he sees his card amongst them. Under cover of this fan of cards deftly reverse the packet by inserting the tip of the left thumb under it and so turning it over.

Remove the fanned cards, have the spectator name his card, push forward the top card with the left thumb and allow the spectator to take it and turn it face upwards. Under cover of this surprise, drop the left hand and again reverse the pack. It only remains for you to remove the rubber band, assemble the pack and at the first opportunity right the reversed card still at the bottom of the pack.

### **RINGING THE CHANGES**

This fine and easy self-working trick lends itself to a psuedo-telepathic presentation which raises it above the common run of such feats. A spectator thinks of a card; the performer discovers it in a novel manner.

*Requirements:* A stranger card from any deck.

*Method:* Secretly add the stranger card to the bottom of any pack that may be handed you. Riffle-shuffle the deck, retaining the stranger card at the bottom.

2. Place the deck on the table and cut off the top three-quarters, commenting that you will need only a part of the deck.

3. Request a spectator to think of any number between one and eight. As an afterthought, hand him the cards you hold and request that he shuffle. Tell him that you will show him cards one at a time and that he is to remember the card which falls on his number.

4. Retake the packet and, turning your head away, take the top card in the right hand, show it to the spectator, counting *one*, and drop it face downwards on the table. Show the second card, drop it face downwards on the first, counting *two*, and repeat this procedure until eight cards have been

shown. Pick up the packet you hold in your hands. Make a false shuffle and a false cut.

5. Drop the cards upon the quarter-pack on the table and place the assembled deck before the spectator, requesting that he cut it near the middle, placing the upper half beside the lower.

6. Pick up the lower half and say, "By the way, what was the number of which you thought?" Let us assume that he thought of *five*. Deal as many cards from the lower half onto the upper half as the number thus named, in this case five cards. Show the next card; it is not the chosen card. Having failed, you claim that you will resort to coincidence pure and simple to reveal the spectator's card. Bury the card just shown in the packet in your hands and drop this upon the other packet, thus placing the stranger card above the cards just dealt.

7. Cut the pack several times, cutting the stranger card near the bottom on your last cut, a matter easily done in practice. Request the spectator also to cut at will and complete the cut; his cut takes the stranger card and the stock below it to the middle.

8. Pick up the pack, fan it faces towards the audience, and cut at and including the stranger card. Place the resultant two packets before the assistant, requesting him to take one. If he takes the lower packet, finish the trick by having him perform the actions to be described. If, however, he takes the upper packet (at the bottom of which the stranger card rests) pick up the lower packet and finish the trick yourself.

9. Have the spectator name any number between 10 and 19—say 17. Deal (or have the spectator deal) this many cards one upon the other onto the table. Using the packet thus dealt, deal (or have dealt) as many cards as the total of the two digits of the number named (viz: 17: 1 plus 7—8; 15: 1 plus 5—6).

10. The next card will be the mentally selected card. Make the most of this fact.

It will be noted that by a minor change in the routine the feat may be performed without the use of the stranger card. Use of such a card, however makes possible the spectator cuts which are most convincing, and further enables the conjurer to cut at the proper place without a moment's hesitation, since the stranger card is instantly noted when the cards are fanned.

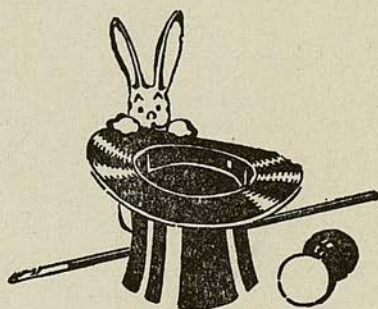
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José Puchol Montis

MIRACLE METHODS NO. 4

# Tricks and Sleights

ILLUSTRATED BY DONNA ALLEN



*by*

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*and*

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## TRICKS

## TWO WAY TRAFFIC

There are many variations of the trick of passing cards up the sleeve into the trousers pocket; here is a new one in which not only do four chosen cards pass from the pack to the pocket, but at the same time, four cards previously placed in the pocket, pass back to the pack. It calls for bold palming and smooth handling but it is not as difficult as might be imagined. Partly owing to the fact that four spectators are directly interested through having chosen cards, the trick always secures the close attention of the on-lookers. It is entirely impromptu and can be done with any cards under any conditions.

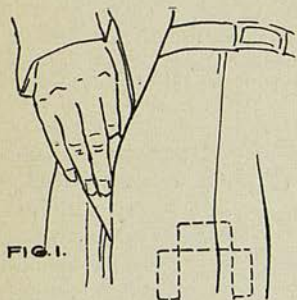
1. Have the pack shuffled by a spectator, ask him to choose one card, remove it from the pack and hand the latter to a second person to do likewise. This second spectator hands the deck to a third, and the third to a fourth spectator, each retaining one card. Take the pack, turn away and ask all four to show their cards so that all will be able to follow your experiment.

2. In the leisurely days of old each card would be replaced in the pack separately, with an overhand shuffle and cut between each replacement, a tedious process, unsuitable to this fast moving age. Collect the four cards by means of the Hindu shuffle, thus: Approach the fourth spectator, begin the Hindu shuffle by pulling off a couple of small packets and invite him to place his card in the pack near the bottom. This done, pick it up with the right third finger in the usual way in pulling off another packet. Pull off a couple more small packets and going to the third spectator ask him to insert his card somewhere below the middle of the deck and, as you say this, tap the cards in the left hand with the right hand packet and let the first man's card drop. Be careful that the ends of the two packets coincide exactly as you drop the card and the gesture will be taken as an indicatory one only, arousing no suspicion.

3. Continuing the shuffle, pull off another small packet and, at the same time pick up at least two cards with the right third finger. Pull off several more small packets and, going to the second person, invite him to replace his card 'a little above the middle' making the same gesture as before and dropping the stolen cards onto the pack in the left hand. Pick up at least three cards this time, shuffle as before and complete the process in exactly the same manner with the first spectator whose card you have replaced 'somewhere near the top.' At the conclusion of the shuffle you have all four of the chosen cards on the top of the deck in the order in which they were drawn. Continue with false overhand or riffle shuffles and false cuts, as you please, finishing, however, with the four chosen cards at the top.

4. "Four cards have been freely chosen, they have been replaced in widely separated places and the pack shuffled." As you talk, casually spread the pack a little between the hands and in squaring it slip the tip of the left little finger under the fifth card. "It is possible that the shuffle may have sent one of them near the top so I shall show you the four top cards one by one and ask you gentlemen to say if you see your cards amongst them." Square the top five cards carefully, take them as *one* card between the tips of the right thumb at the inner ends and the tips of the fingers at the outer end. Raise the hand to show the face card of the packet and ask if anyone drew that card. At the answer—No—pick up another

card off the pack in front of this packet but holding a break between it and the packet by the thumb; repeat the question and repeat the same actions with two more cards. "Very well," you say, "these four cards being entirely indifferent cards, I shall place them in my trousers pocket." Suit the action to the word, but, once inside the pocket, twist the three face cards downwards so that they lie in the pocket on their sides and with the thumb twist the other five, the four chosen cards and an indifferent card, upwards so that they stand upright. Thanks to the break you held this can be done in a moment.



5. Announce what you propose to do, that is to send the first chosen card from the pack into the pocket and one of the other cards from the pocket back to the pack. Give the command with whatever hocus pocus you care to use, thrust your hand into the pocket and bring out the outermost card, back outwards. Have the first spectator name his card and slowly turn it face outwards. Toss the card to the table and saying, "There should be only three cards in the pocket," plunge your hand into the pocket and bring out the three cards lying on their sides; thanks to this placement you bring them out

without the least hesitation or fumbling. Spread them and show them plainly, then square them and hold them by the ends between the thumb and fingers. Replace them in the pocket, apparently, really push off the face card under the four cards still in the pocket and palm the other two. In this action you have turned a little towards the left so that in bringing the right hand from the pocket with the palmed cards its back is towards the front and with a perfectly natural action you take the pack in the same hand, adding the palmed cards to the top as you say, "You see this two way traffic is an instantaneous affair. The cards go like lightning—the only trouble is that sometimes they collide but I hope that won't happen tonight. The resulting explosion is likely to set my sleeve afire!"

6. Replace the pack in the left hand and order the second chosen card to pass into the pocket. Let it be seen that your right hand is empty as you put it in the pocket, and bring out the outermost of the cards still there—the second chosen card. Have this named, turn the card and show it. "Only two cards left here," you say as you again thrust your hand into the pocket and bring out the two innermost cards, spreading them and showing their faces. Replace them in the pocket under the remaining two chosen cards and casually allow the hand to be seen empty as you withdraw it.

7. Order the third card to pass and a moment later bring out the outermost card, back outwards, have it named and show it. "That leaves one indifferent card only in my pocket," you say, and reach in bringing out the two innermost cards, as one, well squared and holding them between the tips of the thumb and fingers. Name the face card and apparently replace the cards in the pocket, really palming them the moment they are out of sight in the pocket. As before, you have turned slightly towards the left and you bring the hand out directly to the pack, taking it and adding the two palmed cards to it as you tap the left sleeve with the cards, saying, "No collision so far but that was a close shave." Replace the pack in the left hand.

8. It only remains for you to have the fourth and last card named, order it to pass and then bring it from the pocket. Finally pull the pocket out and show it empty.

The technical moves in the trick have been most ingeniously arranged and the only two critical points are the palming and withdrawal of the pairs of indifferent cards. If the moves are carried out smoothly, as explained, the operator will encounter no difficulty and the successful conclusion of the trick will leave the onlookers with a deep impression of phenomenal skill having been shown.

### JEAN HUGARD'S COPS AND CROOKS

This brilliant presentation uses an old and neglected sleight to make one of the best of intimate divertissements. It can be recommended unqualifiedly as well worth the little effort involved in memorizing the routine, for the reader will then have an unexcelled impromptu trick which can be presented at any time, at any place, and in any company.

The routine depends on the Monte throw and the following is the best method found by the originator of the trick: Take two cards, a black and a red, bend them lengthwise in the usual manner; pick up, say, the red between the tips of the second finger and the thumb, the first finger resting on the back; cover the black card with this one and pick it up with the tip of the third finger and the thumb, at the ends of course. The tip of the middle finger rests at not quite the middle of the outer end of its card, while the tip of the third finger rests almost at the inner corner of its card. With the first finger tip press downwards so that the outer sides of the two cards coincide exactly, just touching one another.



FIG. 1.

To make the throw: Turn the palm upwards showing the face of the lower card, then turn it over rather sharply moving the hand a little to the left, release the grip of the second finger on the upper card, letting it fall face downwards on the table, at the same moment jerking the hand backwards a few inches and also dropping the tip of the second finger onto the lower card and releasing the third finger. Thus after the throw, the position of the original lower card is just what would be the case if the lower card had really been thrown.

This is the Monte throw. It is used in this manner: Show the audience two kings of clubs and a single jack of diamonds, place them together, bend them lengthwise, and place them before you on the table as you begin the trick:

\* \* \*

"Everyone has heard of the periodic scandals which arise, from time to time, in the police forces of our great cities. Scandal mongers are almost justified in their attempts to arouse the people's suspicions as to who really are the crooks, the police themselves or the criminals they supposedly are tracking down to their lairs. Let me try to show you how confusing this can be. Here are three cards— — —"

*Show the two kings of clubs and the jack of diamonds.*

"Two cops, and a crook known the world over as Diamond Jack."

*Turn all three cards face downwards in line. Pick up a king, with it cover and pick up the jack, holding both in*

*the right hand as described above. Hold the other king in the left hand, then raise both hands showing the faces of the cards.*

"When the citizenry see a crook in the hands of two burly cops, they naturally believe that a guilty man is being taken to prison."

*Make a genuine throw of the jack and drop a king on each side of it.*  
"And generally they are right."

*Turn up the jack in the middle. This is a feint. Turn the jack face down, again pick up a king, with it pick up and cover the jack. Take the other king in the left hand and turn both hands to show the faces of jack and king. Make the Monte throw with the right hand, placing the king, which those present believe to be a jack, a little forward on the table.*

"There he is, the crook! Will you turn the key in his cell door by placing your hand on him?"

*Drop the cards held by the right and left hands on the table as your request is followed; then pick up the jack in your right hand and cover the other king. Turn the hand and show the king; then make the Monte throw to your left, dropping the jack. Finally show the king, which has remained in your right hand, and place it down beside the supposed king on your left.*

"Having done their duty, the two cops retire to their quarters and settle down to a game of rummy."

*Pick up the jack, cover it with the king, turn your hand and show the king. Make the Monte throw dropping the jack, turn the hand and show the king again.*

"Will you see that you have the crook safely in custody?"

*The spectator turns his card and finds, not the jack, but a king.*  
"Hello! Another cop! I forgot to tell you that the man on guard in the prison cellblock is one of Diamond Jack's gang!"

*Pick up the jack and with it cover the other king. Turn the hand up and show the king. Make the Monte throw to your left placing the jack at that side, then turn your hand and show the king remaining there.*

"One cop, two cops, and that one on which you have your hand—three cops in all."

*Turn the spectator's king face downwards before him.*

"You wonder where the crook went. Well, Diamond Jack just slipped away for a snack. Now, here he is back again."

*Turn the jack and show it, then turn it face downwards again. All three cards are now in line face downwards.*

"As a matter of fact, these cops aren't cops at all—they're crooks! In the safety of their quarters they throw off all disguise and here you see one crook, two crooks, three crooks!"

*As you say this, pick up the king and the jack, placing the king above the jack in the right hand ready for the Monte throw. Turn the hand and show the jack then make the Monte throw to the left, dropping the king and retaining the jack. Drop the jack and pick up the other king; with it cover the jack and pick both up; make the Monte throw*

again dropping the king and retaining the jack. Turn it and show that it is the jack.

"After a while the three crooks hear someone coming (*rap knuckles under the table*) so they hastily assume their disguises and here we have three perfectly honest cops — one, two, three."

*Pick up the jack and with it cover a king. Show the king and make the Monte throw, discarding the jack and retaining the king. Cover the other king with the king you hold, make a genuine throw, and finally show the card remaining in your hand, a king.*

*Continue by picking up a king and with it covering the jack, holding both in the right hand, and with the left pick up the remaining king. Turn both hands, showing the jack and a king, as you say:*

"After all, when you see a man handcuffed between two cops you naturally think the man in the middle is the guilty person."

*Make the Monte throw, dropping the king in the middle, place the left hand king on its right, and finally, drop the jack remaining in your right hand on its left. Pause for a moment, then turn the middle card upwards, showing a king.*

"But you see you would be wrong, Here is the crook on the right."

*Turn the right hand card and show the second king.*

"Well, he even fooled me that time. He's over here!"

*Turn the card on the left, showing the jack.*

"It's no wonder one gets confused, for you see we have—one crook, two crooks, three crooks. Haven't we?"

*Place a king on the jack, lift both cards and show the jack. Make the Monte throw, dropping the king on the table, pick up the second king, cover the jack and pick up both. Turn the hand and show the jack. Make the Monte throw, dropping the king on the table, then turn the card you hold and show it is a jack.*

"Well, you're wrong. Here's one honest cop, two honest cops, three honest cops!"

*With the right hand pick up the jack and with it cover a king, holding them face downwards. As you say the preceding line, turn the right hand and show the king. Make the Monte throw, dropping the jack and retaining the king; pick up the other king, covering it with the king in hand; turn the hand and show the king. Make a genuine throw, then, finally, turn the card remaining in the right hand and show it to be a king.*

"I see you don't understand it. Well, to tell the truth, I don't understand it myself!"

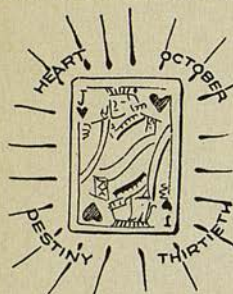
*Straighten the cards and return them to the pack.*

Note particularly that at the start of the routine a genuine throw is made as a feint and that later, when two kings are held in the right hand, genuine throws are again made. If the genuine throw and the Monte throw are exactly alike in appearance, as they should be, the trick creates a perfect illusion.

## THE CARD OF DESTINY

Tricks in which the spectators do everything themselves and the magician has, apparently, no possible way of regulating or interfering with the natural course of events, always make a deep impression. This charming effect depends entirely upon the manner in which it is presented but it is not necessary to adhere strictly to the patten given below. Tell the story in your own style but always in such a way that you give the impression that you yourself are convinced of the truth of your tale, that conviction will then be carried to your audience.

Addressing a spectator, preferably a lady, begin by saying, "Everyone of us has not only a good and an evil star, but also a predestined number and a card of destiny. These, guided by Fate, rule over all our actions. You would, perhaps, like to know your card of destiny and experiment with its power? Yes? Then be good enough to tell me the month of your birth . . . October? Then it is a red card which rules over your destiny . . . Were you born in the first half or the second half of the month? . . . In the second? . . . Very good, you are therefore governed by the heart suit . . . And now tell me the date of the month on which you were born . . . The thirtieth? Hmm . . . [Here you pretend to make an intricate calculation] That gives me a jack; so it is the jack of hearts which is your card of destiny.



"I shall now show you that this card influences you, indeed rules you to an extent you will hardly believe. Here is a pack of cards. [Point to the pack on the table]. I will not touch it as I want to prove fully to you that I have nothing to do with the experiment that follows. Please cut the cards at any point you wish and be careful to hold the cards in such a way that you only can see the card at the bottom of the packet you take off. Now, if that card does not please you, you are at liberty to replace the packet and cut again. You are satisfied? Very well, place that packet face down near you and please remember very carefully the card you have chosen.

"I want you now to take the other packet and count the cards it contains very slowly one by one on the table. Eighteen? Very good indeed, that number then is your predestined number and you will allow me to congratulate you. You see by adding the digits eight and one we get nine and, according to the numerologists, nine is the most powerful of all the digits and it will exercise a most favorable influence upon all your actions. Now take the packet you cut off; take another look at the bottom card to refresh your memory and place the packet on the one you have just counted; square the pack well and cut it with your *left* hand. Be good enough to cut a second time, always with the left hand . . . and now a third time . . . thank you.

"Remember I told you the jack of hearts presides over your destiny; you will find that this card superintends all your acts and gestures. What was the card you saw in cutting the pack? The one I asked you to remember? . . . The seven of clubs . . . Very well, while you were cutting the pack three times with your left hand, the jack of hearts placed himself on the seven of clubs. The cards are on the table; from first to last I have not touched them. Will you take the pack and spread the cards face upwards; you will find the two cards together . . . See the jack of hearts and the seven of clubs." The fact is verified.

*Explanation.* The secret of the experiment is simplicity itself. You have only to know the bottom card of the pack before starting the trick. No matter what the birthdate of the assistant may be, you pretend to arrive at this card after the manner set forth above. It makes no difference where the pack is cut. The subtlety lies in having the remaining cards counted so that the bottom card, which you have named as the card of destiny becomes the top card of the packet when the count is completed. Again, no matter how many cards are counted, you always announce that number as being the assistant's predestined number and enlarge upon its potent effect. When the cut packet is replaced on the counted packet, the two cards, of course, are brought together and the setting of the trick is complete.

It only remains for you to scramble the ideas of the onlooker by having the cards cut three times, "always with the left hand," as if that had some powerful influence on the result.

### CARDS FROM POCKET TO HAND

The trick of cards passing from the hand to the trousers pocket is now some fifty years old, while its forerunner, the cards up the sleeve to the shoulder, is about twice as old, yet the feat of making cards move the reverse way is almost unknown. This is passing strange since the trick is not at all difficult and its effectiveness is unquestionable. The trick is best when worked immediately after that of the cards passing from the hand into the trousers pocket; a number of cards placed in the left trousers pocket, appear one by one in the right hand, the pocket finally being shown empty.

1. Take, say six or seven of the cards that have just been used, square them into a packet after counting them openly and hold them by the ends between the right thumb and fingers face outwards. Place the packet flat on the left hand, at once turning the hand over and thrusting it in to the left trousers pocket. Leave the cards there and announce that you are about to make the cards pass up to your shoulder, down your right sleeve and into your empty right hand.

2. At this point you hesitate and say, "I forgot to show you that the pocket is empty. You see there are no springs or gadgets in it." Remove the cards with the left hand, take them in the right hand as before and with the left hand pull out the pocket and push it back.

3. Make the motion of placing the packet in the left hand as before, really palming the cards in the right hand; at once turn the left hand over and thrust it into the trousers pocket, turning your left side to the front as you apparently place the cards back in the pocket. Let your right hand drop to the side and under cover of your hip back palm the seven cards, the hand swinging out of sight for the moment it takes to complete the action.

4. Extend your right arm, half bent, out towards the right, the palm of the hand to the front. With the left hand slap the trousers pocket and instantly produce one card from the back of the right hand. Hold the card in full view for a moment, then let it drop and again slap the left pocket as you bring a second card from the back of the right hand and, finally, pull out the pocket with the left hand to show it is empty.

The production from the back palm should be rather rapid and with a slight downward and upward motion of the hand.



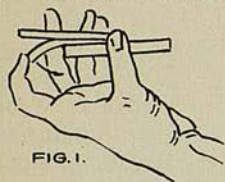
## A QUICK DISCOVERY

When discovering a number of cards, it is highly desirable that at least one of these locations should be both surprising and novel. The following method will be found most useful:

Let us say that you are using four discoveries and have already made two, the two remaining cards being on the top of the pack:

1. Shuffle the top card to the bottom, the other card remaining on top. Undercut about half the pack and place on top, overlapping to the front about half the length of the cards.

2. Hold the pack in the left hand face downwards at the tips of the thumb and the second and third fingers, the forefinger at the middle of the outer end of the overlapping half.



3. Pull down the bottom card of the overlap with the tip of the left forefinger, so that it almost curves under the lower half. (Fig. 1).

4. Have the card named and at once press the tip of the forefinger inwards and release any restraining pressure on the sides of the deck which the other fingers may have exerted, thus allowing all the cards above the bent card to be flipped outwards and fall on the table, while the forefinger presses the end of the bottom card against the face of the cards remaining in the hand so that it turns face upwards and is held protruding face up from the bottom of the deck.

The effect of the sudden appearance is good and the cards remaining to be discovered are on the top of the portion still left in the left hand.

## CHOSEN CARD TO POCKET AT ANY NUMBER

The trick of the cards passing up the sleeve was invented by Robert-Houdin. It was one of his favorite tricks and his explanation of it is a classic in magical exposition. So far as the records go Erdnase was the first to vary the procedure by using the left palm to pass cards up both sleeves alternately. The use of the full pack, however, makes the trick too long drawn out to suit this less leisurely age and Charles Bertram, the English conjurer, shortened it by using twelve cards only, eliminating the chosen card feature and passing the cards into the right trousers pocket instead of producing them at the shoulder. In this form the trick has won immense popularity and many different methods of handling it have been evolved but in every case the use of a chosen card has been omitted and the full flavor of the original trick has been lost. The method that follows has been devised to retain this effect—namely, that a given number of cards pass up the sleeve and down to the trousers pocket, the last card to pass being the chosen card.

*Requirement.* A duplicate of one card, let us say the jack of spades. (This card may be a stranger card since its face only is seen). Place the two jacks on the top of the pack. (If a stranger card is used, place it second).

*Working.* Make a false shuffle leaving the two jacks on the top and have a card freely chosen from the middle of the pack.

2. Undercut for replacement of the chosen card and have it replaced on the first jack; then control the three cards to the top by the method which suits you best.

3. Patter about the acrobatic abilities of the cards, stating that, at

your command, they will pass up your left sleeve and down into your right trousers pocket. Make an accompanying gesture with your right hand to show the route they must follow, passing it along the sleeve, then opening the left side of your coat to show the difficult hairpin turn the cards must make to get under the vest at the arm pit, and down to the right trousers pocket into which you plunge your hand and pull the pocket out showing it empty. Replace the pocket, square the pack and prepare for a triple lift.

4. "Let us see what the top card happens to be," you say and, making a triple lift, turn over the three cards as one, showing the face of the second jack of spades. "The jack of spades. Fine! One of the best acrobats in the pack." Take the three cards, as one, in the right hand by their inner ends between the fingers on the face and the thumb on the back. "I'll show him the course." Move the hand with the cards over the left arm to the shoulder, then pulling your coat open with the left hand, bring the cards down from this hairpin turn, to which you again call attention, to the top of the right hand trousers pocket; insert the cards about halfway, thumb off the two rear cards, the duplicate jack and the chosen card, leaving them in the pocket, and carry away the visible jack, placing it on the face of the deck which you hold face outwards in the left hand. (If you use a stranger card be careful not to expose the back).

5. Hold the pack in the left hand, face outwards, by the sides between the thumb on the upper side, the second, third and fourth fingers on the lower side and the forefinger doubled at the back. Square the pack with the right hand and hold that hand in position for making a thumb count at the inner end. Ask the spectator who chose a card, at what number he would like his card to jump to the pocket, "Any number," you say, "between five and twelve," and as you say this, thumb count five cards at the rear of the deck and hold the break. We will suppose the answer is "Eight." Count off one more card and palm the six cards by the right hand bottom palm at once taking the pack in the same hand. Note that whatever number is named, you must palm two cards less. (The right hand bottom palm is fully explained in *Card Manipulations*, No. 3. Briefly, the packet of cards is gripped between the top joints of the left second and third fingers, which are inserted between it and the pack, and the first and fourth fingers at the back of the packet; by extending the fingers the packet is placed directly into the right hand which holds the pack upright on its side by the extreme lower corners).

6. You continue, "So you want your card to be the eighth card to go. Let's start with this jack of spades [point to the face card] he knows the route. Go!" With a slight toss of the left hand upwards, make the Charlier pass and show a different card on the face of the pack, "Well, he has started anyway," you say as you pass your right hand up over the left sleeve. "I'm afraid he's having trouble at that hairpin turn." Thrust your right hand under the coat, leave the palmed cards wedged in the upper left vest pocket by its lower left corner and pluck the edge of the vest armhole.

7. "The card was stuck there," you continue, "but he's off again now." With a casual gesture let it be seen that your hand is empty as you pass it down to the trousers pocket, thrust it in and bring out the outer one of the two cards there, the duplicate jack of spades. "Here he is. That's one card!" Throw it on the table. "Now for the second."

8. Riffle the pack with your left thumb and continue, "There's another card on the way. I'll have to help him too." Pass your hand, first showing

it empty, along the sleeve, thrust it under the coat, palm the packet from the vest pocket and again pluck at the armhole of the vest as before. Then thrust the hand into the trousers pocket, leave the palmed cards in front of the card (the chosen card) already there and bring out one only of the cards just inserted. "Two cards!" you exclaim and throw it on the table with the jack of spades.

9. Riffle the pack again, move the right hand up over the sleeve to the shoulder but, this time, pluck at the cloth without inserting your hand under the coat. Let it be seen casually that your hand is empty, thrust it into the pocket and bring out a third card.

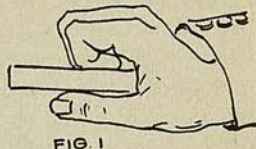
10. Proceed in the same way for the fourth, fifth, sixth and seventh cards, speeding the action somewhat as you say that the trail is now well blazed. Finally, have the chosen card named, "The . . . of . . . ? Very well. Go!" Reach into your pocket, bring out the chosen card, back outwards. Name it again and slowly turn it over, immediately afterwards pulling out the pocket and showing it empty.

### CARD THROUGH HANDKERCHIEF

There are many variations in the handling of this popular effect. We consider the following to be the best handling that has come to our notice. Deftly done the method will deceive even good card handlers. For the best effect it is advisable to use your own handkerchief, preferably a black or dark blue one.

Hand the pack to a spectator to be shuffled and while this is being done give your handkerchief to another spectator to hold. Take back the pack, have a card freely chosen, noted, returned and control it to the top. False shuffle and show by means of the double lift that the shuffle has not placed the card at the top; turn the pack and show the bottom card.

2. Hold the pack in the right hand, face upwards, by the end, the thumb underneath and the fingers, doubled up, on the face. (Fig 1). Have the spectator spread the handkerchief over your left hand and place the pack face upwards, on it, grasping it by the sides through the fabric. With a casual gesture let it be seen that your right hand is empty.



3. Take the pack with the right hand as before, throw the silk over the hand and show the left hand empty. Again spread the silk over the left hand and place the pack on it, grasping it by the sides through the fabric, at the same time with the right thumb draw out the chosen card from underneath into the right hand, the right fingers straightening out and concealing it. With the back of the right knuckles pat the inner end of the pack to square it and then carry the hand back and downwards under the silk, push the palmed card between the silk and the left palm right under the pack and immediately bring the hand upward folding the rear part of the silk over and onto the pack.



This is the critical move but smoothly done with one continuous motion of the right hand, the steal will be imperceptible.

4. Grasp the upper end of the parcel with the right hand, the thumb at the back, with the left thumb draw the chosen card down about an inch and a half and then draw the loose folds of the silk on each side over it, concealing it. Seize the folds of the fabric below the pack, twist them together and then reverse the parcel.

5. Hold the twisted folds of the silk in the right hand, turn the package around to show both sides and then hold it with the face side of the pack outwards. Move the right hand up and down with a series of little jerks and the chosen card will emerge from the bottom; when it is almost free take it in the left hand and show it. Seize the lower end of the pack through the silk, holding the cards upright and let the folds of silk fall revealing the pack. Remove this with the right hand and finally spread the silk out by the two corners and show it intact.

### A REVERSE AND A RECOVERY

The trick of reversing two cards in a deck is by no means new. However, presented in the usual rather bald fashion—two cards chosen, replaced and then shown to be reversed—it is a puzzling feat but by no means an entertaining one. The following presentation will be found to turn the trick into a highly amusing and entertaining interlude.

We will suppose that you have presented several feats with cards successfully and that you are, so to speak, beginning to feel your oats. You announce rather bombastically that you can do anything you please with the cards and to prove it you have two spectators each choose a card, note it and replace it in the deck. These two cards you control to the top by the Hindu shuffle, for example, and then by an overhand shuffle you place an indifferent card above them, thus you have at the top an indifferent card followed by the two chosen cards.

2. To show your wonderful powers you order the first person's card to appear at the top. "See how simple it is," you boast, "I merely say Pass! and here is your card instantly." Take off the top card and show it, at the same moment securing a break under the next card with the tip of the left little finger. The spectator disclaims the card. Puzzled you lay it face upwards on the deck, look at it incredulously and grip it and the next card by the ends between the right thumb and fingers.

3. "There must be some mistake. Perhaps your card got the signals mixed and went to the bottom." Turn the pack over with the left hand, still holding the two cards as one in the right hand. The bottom card also is disowned by the spectator. Rather abashed, you place the two cards on the bottom and turn the pack face downwards in the left hand.

4. "Sorry. Allow me try with your card," you say to the second spectator. You give an emphatic command, "PASS!" and, making a double lift, you show an indifferent card, laying the two cards face upwards on the pack. "Wrong again," says the second spectator. Thoroughly crestfallen, you turn your left hand over to show the bottom card. "Most extraordinary! Such a thing has never happened to me before. You are quite sure that this card [tapping the bottom card] is not yours? Positive? And this other card is not yours?" [You draw out the lowermost card, turn it face upwards and show it] This card also is again disowned by both parties, so you replace it face upwards, thus covering the reversed card at the top.

5. Muttering to yourself about the conduct of the cards, you turn the pack face downwards, under-cut about one-third of the deck, shuffle off a dozen or more cards and throw the remainder on top. (This you do to place the two chosen cards, now reversed, well apart in the pack). "Well," you say disgustedly, "after such a ghastly failure, I'm through with these cards for good!" and you throw the pack onto the table in such a way

that they slide over one another in a long line. The two reversed cards show face upwards. "Aha!" you exclaim gleefully, "It's all right. The little rascals just wanted to give me a surprise. Your card and your card"—push them forward, pick them up, kiss them lightly as you say, "All is forgiven but don't do it again."

## THE MIRACLE DIVINATION

EUGENIA BRAUE

Like all good tricks, the one which follows is basically so simple that the wonder of it is that those who are deceived by it do not at once comprehend the *modus operandi* employed.

To the spectator, this is what happens: He takes any deck and shuffles it to his liking. You turn your back as he cuts the cards and glances at one. He gives you the pack, and you in turn instantly produce his card.

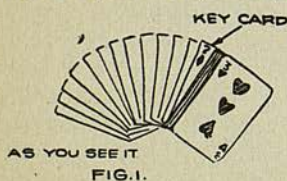
As stated, the method of this stunning trick is simplicity itself. Take any pack and show the spectator that which you want done: He is to shuffle the cards and when finished he is to hold them face downwards in the left hand. He is to cut the deck anywhere he chooses and then to place the cut face upwards upon the cards remaining in the left hand, squaring them well. He is then to concentrate upon the card appearing face upwards at the top; and finally he is to run through the pack and turn over all the cards which are face upwards at the top, placing them face downwards upon those below and thus replacing the pack in its original condition.

With this understood, turn your back and have the spectator shuffle the cards and place the cut face upwards. Turn a little towards him, so that you can see him out of the corner of your eye, and say, "Hold the pack straight up and down so that I cannot possibly see the card at which you are looking. Concentrate upon that card . . . now run through the pack and turn over all the cards which are face upwards at the top, replacing them face downwards as they were before you cut them from the deck. Remember, be careful how you hold the pack, for I don't want you later to think that I might have seen your card." This instruction serves its purpose, which is to cause the spectator unfailingly to hold the deck vertically.

As he commences to thumb through the cards turn a little more towards him but keep your gaze away from him until (as you will learn from experience) the proper moment for your purpose arrives. The spectator will push the cards at the top from his left hand into his right hand until he comes to the first of the face-downwards cards. When he arrives at this card he will invariably push it to the right so that you can sight its index and remember it for your key card. See figure 1. It is at this point that you must glance at the deck; with experience you will find that you can time yourself so that later those present will assert that never once did you glance at the spectator. It must be obvious that when the spectator turns all the cards at the top face downwards, the chosen card will be the one just above the key card you have noted!

Once you know the key card, walk away a little. When you are advised that the spectator has completed his part of the trick, turn towards him and take the pack. Produce the card above the noted key card in the most effective manner at your disposal.

Curiously enough, despite its simplicity (or perhaps because of it!)



although many persons have analyzed the trick in an attempt to reach a solution, none have approached the method actually used. It need hardly be added that when the feat is performed before a number of people, the assistant must be placed with his side to the others so that although you can note the key card, the other spectators cannot.

It is interesting to note that this fine divination is the handiwork of a non-magician, devised while attempting to duplicate Henry Christ's *Perfect Card Location* [Miracle Methods No. 3] with a pack from which the necessary double-backed card had been secretly abstracted. We have this happy circumstance to thank for a trick which, as the reader will shortly discover, is one of the most interesting in his repertoire.

### THE SILENT SPELLER

Although this spelling trick requires prearrangement, it is of the sort that can be made in a few seconds while toying with the cards, the little effort involved in making the arrangement being more than compensated for by the excellent effect of the trick.

First of all, secretly bring ten cards to the top of the pack, these being any cards which spell with twelve letters—for instance, the four, five and jack of hearts and spades, the three, seven, eight and nine of clubs. As you false shuffle and false-cut the pack, address those present: "Many persons believe that many unexplainable feats of conjuring performed by magicians are made possible by the eloquence of their speech, which diverts attention from what is being done. Nothing could be farther from the truth. Let me prove to you that silence is as golden to a magician as it is to others."

Casually remove the top ten cards from the pack, without appearing to count them and as if indifferent to the number you take, and hand these to one of those present.

"To make this feat even more fabulous, I shall turn my back so that I cannot possibly note that which you do." Turn your back on the company and with this done request the spectator to shuffle the small packet of cards in his hand, and when he has done this to note and remember the card then at the bottom of the packet. Conclude your instruction by saying, "To prevent me from finding your card too easily, think of any small number and transfer that many cards silently from top to bottom, one at a time. Remember always that silence is golden."

When the spectator signifies that this has been done, turn about and take the packet from him. Spread the cards and glance at their faces; then close the packet, hesitate, and finally count the cards from the left hand into the right, thus reversing their order, until nine cards have been taken in the right hand. All the time you are studying the cards, which are of course with their faces towards yourself. Pause after the ninth card has been placed in the right hand, then replace the nine cards upon the tenth card remaining in the left hand, thus placing this card at the top of the packet.

"It is precisely as I thought," you comment. "You, sir, are definitely psychic, in a paratellaphatic rather than a psychotelegraphic manner. Here, take the cards." Give him the packet and again turn your back, instructing him to transfer as many cards from the top to the bottom as he did in the first instance.

When he has done this face about again. "The conclusion of this rather unusual feat requires the most intense silence," you state, "You must silently place one card from the top to the bottom of your packet for each

letter in the name of your card—t-h-r-e-e o-f d-i-a-m-o-n-d-s, or whatever it may be."

As the spectator does this, to prevent any error on his part, silently count the cards until he takes the 12th card in his hand, at which point he will have reached the final 's' in the name of his card, "The letter s—you were just thinking of the letter s. Isn't that so? Then this must be your card. What was its name, sir?" When he has named the card, have him turn the one he holds. It will be his card.

### TRUE OR FALSE?

An amusing feat requiring very little skill, this trick has the performer posing as psychologist possessing an infallible ability to ferret truth from falsehood.

Let us say that you have had a spectator think of a card, using the Miracle Divination on page 14. Take the cards and tell your story: you are a connoisseur of character, with an uncanny knack for separating the true from the false. "To prove this, I shall show you three cards. I will ask you, 'Is this your card?' as I show you each card, and you may lie or tell the truth as you like. You may claim that each of the three is your card; or you may deny that any one is your card. It makes no difference; I will know when you lie, when you tell the truth. Witness and believe!"

As you say this, cut the chosen card third from the top. Turn the top card face upwards on the deck and say, "Is this your card?" Make a note of the spectator's response, then turn the card face downwards, push it off the deck and place it to your right.

Double-lift the next two cards as one card, placing them face-upwards on the deck. Say: "Is this your card?" Seeing his card the spectator will lie or tell the truth as he chooses. Note his response, turn the two cards face downwards on the deck, push off the top indifferent card and place it face down to the left of the first card.

Finally double-lift the next two cards, turning them face upwards on the pack, and ask your question and remember the response. Turn the two cards down and place the top card (the chosen card) to your left.

Point to the card on your right and tell the spectator that he replied truly or falsely, whichever may have been the case. Do the same with the middle card. Point to the third card, the chosen card, and state whether the spectator spoke truly or falsely, adding, "I know this for a fact because this is the card you chose!"

The spectator immediately denies this assertion, for, he claims, his chosen card is the center card, and it was such and such. Let him look at the middle card; it is not his. Turn the end card and show that you did indeed know whereof you spoke.

For those who may lack skill in the double lift, the glide may be used as an alternative method. In this case, bring the chosen card second from the bottom. Show the bottom card, remove it and place it to the right. Show the bottom card, which is the chosen card, turn the pack down, glide back the chosen card and remove the card above it, placing it to one side.

Now remove the card next above the chosen card, use it for a pointer in discoursing about the cards; then replace it at the bottom, thus concealing the chosen card. Show this indifferent card and turn the pack down again. Glide back the bottom indifferent card and remove the chosen card, placing it to the left. The patter follows as outlined above.

## OPENED BY THE CENSOR

A spectator, having freely drawn a card from a deck (any deck can be used), marks it and returns it to the deck. The cards are then shuffled and, while this is being done, the magician draws a letter from his pocket which is addressed to him and bears a foreign stamp and the slip "OPENED BY CENSOR" is gummed on it. This envelope is handed to the spectator to be examined and he finds it intact in every way. He opens it himself and in it finds his marked card together with a letter from ----- written at such and such a place to assist you in the performance of a magical feat on such and such a date.

Careful examination of the envelope gives no clue as to how the marked card got inside it.

*Preparation.* You require a business envelope, about 7 inches by  $3\frac{1}{2}$ , a foreign cancelled postage stamp and a slip as used by the censor which has "OPENED BY CENSOR" printed on it in red. Slit the envelope at one end, fold the censor slip in half lengthwise, apply gum along one half and fasten the slip on the end of the envelope which is cut so that the ungummed half projects over the end of the envelope. Crease the slip well so that the ungummed half can be folded easily over onto the opposite side of the envelope. To this free part of the slip apply rubber cement and put a coating of the same material at the top of the side of the envelope onto which it will fold.



FIG. 1.

Cut a piece of rather stiff writing paper a little longer than twice the length of a playing card and a little wider than one. Write your message to yourself on it with a mythical signature and address, fold it at about one-third of its length and insert it in the slit envelope, folded end downwards, leaving the ends protruding. Place the envelope in your left breast pocket with the short end of the letter towards your body. This paper is to serve as a guide for the insertion of the marked card into the envelope. The longer end assures a correct start and a downward pressure will take both the card and the letter right home. All that has to be done is to press the doctored half of the censor slip down onto the line of rubber cement on the side of the envelope and to all appearances the envelope is sealed intact.

*Working.* This will now be quite clear. When the marked card is returned to the deck, control it to the top and execute a false shuffle leaving it there. With the pack in the left hand and in passing it to a spectator on your right, palm the card in your left hand by means of the thumb palm (the favorite move for the card in the wallet). At once, not hurriedly but smoothly, thrust your left hand into the breast pocket, push the palmed card between the protruding ends of the stiff paper and thrust both home. Bend the censor slip down and bring out the envelope.

Call attention to it and tell lies about having received it sometime previously and not having had time to open it. In the meantime you take the opportunity of pressing on the censor slip to make sure it adheres strongly. You might say that you recognize the handwriting as being that of a magician friend of yours and that you won't be surprised to find that he has prepared a little surprise for you. Have the card named and the pack searched for it—it is missing.

With the air of having received a startling idea say, as if to yourself, "No, no, that wouldn't be possible." Give the envelope to a spectator to examine; he finds it intact. Have him open it and take out the letter. This he reads aloud and then extracts the marked card and hands it for identification.



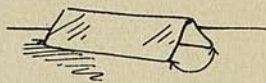
## MY NAME'S MAGIC

JEAN HUGARD

A spectator takes a well-shuffled pack and spells out his Christian name and surname by dealing a card face downwards on the table for each letter. He notes the last card as he places it on the pile, drops the rest of the cards on top and cuts the deck. This is done while the performer's back is turned. Then the magician takes the pack and spelling out his name in the same manner stops on the last card which proves to be the very card the spectator noted.

\* \* \*

After a pack has been thoroughly shuffled by a spectator, take it back under the pretext of showing him what he is to do: viz, to spell out his own name, letter by letter and card by card, note the card on the last letter and drop the remaining cards on top and finally to cut the pack. Seize the opportunity to bend the bottom card lengthwise by making the sides almost touch one another below the pack, but taking care not to break the card.



Thumb-count two cards less than the total letters in your Christian name and surname and quietly cut these cards to the bottom as you talk. Execute the spring flourish several times which takes the bend out of the key card temporarily and the closest inspection of the card will reveal nothing out of the ordinary.

Hand the pack to the spectator and turn away while he spells his name, notes the card on the last letter (the top card of the dealt packet), drops the remainder of the pack on top and cuts the cards.

Turn and take the pack; again make the spring flourish, then square the pack and riffle its left side downwards two or three times, sharply. By this means the crimped card will resume its bent shape and once again become a key locator card. Hold the pack in the left hand and openly make a Charlier pass; the pack will break automatically at the key card, which will become the top card of the pack. By holding the pack as for dealing and dropping the left thumb on the top card, you can instantly determine if the key card is at the top, for the right edge of the key card will press against the tips of the fingers. If the key card is near the top or bottom, and you have failed to pass it to the top, another Charlier pass will accomplish this.

Now spell out your name, taking a card for each letter, and the noted card will appear on the last letter. Hold this face downwards, have it named, and then show it.

If you happen to know the spectator's name, tell him that to avoid suspicion he can either spell his own name or that of any friend he pleases. Whatever name he spells will make no difference in the result but this will strengthen the effect as the use of the bent key card leaves no clue of any kind to the real secret which you assert lies in the magic of your name.

Handle the cards meticulously at all times so that there can be no suspicion of your sighting a key card. Any pack can be used and after the spectator has noted his card the pack can be cut ad lib by repeated cuts.

## A SAFE BET

A spectator takes a small packet of cards from a thoroughly shuffled deck. The magician turns away while the spectator chooses a card, notes it and mixes it with the other cards. Then he takes the packet and attempts to discover the card by reading the spectator's mind. Failing in this, he

changes his tactics and offers to wager the contents of his purse, which he takes from his pocket and throws on the table, that the spectator will fail to draw his card from the packet, down to the last card. The spectator draws cards without finding his card until one card only remains and this card also proves to be an indifferent one. Opening the purse to find out what he has lost the spectator discovers—nothing. He looks at the magician, who is coughing. "I'm sorry . . . something caught in my throat." That something, which he removes from his mouth, is the chosen card.

*Method:* Have the pack shuffled by a spectator, take it back and ask him to take a small packet, at the same time spreading some of the top cards so that he gets some seven or eight cards.

2. Tell him that you will turn your back, that he is to shuffle the packet, then look at and remember the bottom card and finally move a small number of cards from the top of the packet to the bottom, remembering the number.

3. Turn around, take the packet and announce that you will try to find the chosen card by reading the spectator's mind. Ask him to think intently of the card and the number of cards he moved while you study the faces of the cards one by one, reversing their order as you do so. Say that you are having difficulty and to help you ask the spectator to concentrate on the number only by moving cards to that number again from the top of the packet to the bottom. Turn away as he does this.

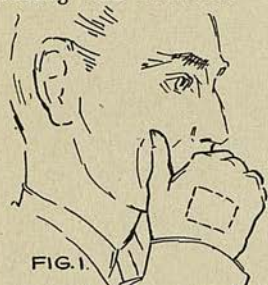


FIG. 1.

4. Turn and take the packet; the chosen card has automatically become the top card. Palm it and spread the remainder of the cards with the faces towards you in your left hand. Again make a pretense of intense mental effort, at the same time, with the right hand, fold the card secretly. "You are a difficult subject. I'll have to try another way. I'll bet you all the money I have in this little purse [reach into your pocket, drop the folded card and remove the coin purse, dropping it on the table. Cough once or twice as you do this, but don't overdo it] that you will not be able to draw your card from this packet down to the very last card."

5. The spectator draws cards at will until one card only is left, of course failing to find his card. "It would hardly be a fair bet on this last card," you say, "but I'll be a good sport!" The spectator finds that it too is an indifferent card. "Open the purse and see how much you owe me." As you say this idly thrust your right hand into your pocket and palm the folded card.

6. Withdraw the hand with the folded card and, at the very moment when the spectator opens the purse, and all attention is directed upon it, cough again. Turn your head to the left and cover the mouth with the right hand as you cough, at the same time popping the folded card into the mouth. (Fig. 1).

The spectator, finding the purse empty, looks at you questioningly. Cough again, more violently; mumble that you have a frog in your throat. Remove the card. "Not a frog, after all—it's your card!"

Unfold it and show that it is the card. Do not hand it to the spectator but place it on the table where all can see it and, if they choose, pick it up and handle it.

\* \* \*

*Folding a card:* This is a very simple operation. Have the card palmed,

bend the second and third joints of the fingers sharply inwards folding one-third of the outer end against the face of the card, press downwards on the other end with the heel of the hand until the tips of the fingers can secure it and fold the inner third onto the first fold; remove the second and first fingers from the back and with the thumb fold the card thus reduced to one-third its length, in half the opposite way. The card will thus be reduced to one sixth its original size and can be inserted in the mouth with ease. (For a fuller, illustrated explanation, see *Expert Card Technique*).

### QUICK CHANGE

A quick description of a quick trick: Sight the bottom card of the pack (the ace of spades) and shuffle it to the top. Double-lift showing, say the three of diamonds. Turn the two cards down, take off the top card, supposedly the three of diamonds, and place it on the spectator's extended palm, having him place his other hand on top.

Thumb riffle to the middle of the pack and cut, backslipping the top card (ace of spades) to the middle. Separate the hands, then push this card forward half its length and replace the cut.

Turn the pack towards yourself and say, "This card is the ace of spades while you have the three of diamonds." Flick the card and take it out and show that you have the three of diamonds while the spectator has the ace of spades.

### MR. AND MRS. HART

#### *The Adventures of a Loving Couple*

Any feat in which the action is illustrated by the cards is always received with favor, provided that the story is not long-winded and the action is striking. Here is an example:

*Effect:* The king and queen of hearts are introduced as being newly wedded and having joined the Army and the WAACS, respectively. They are put in separate packets representing training camps, then allowed to bid each other fond farewell. The whirr of airplanes is heard and they are shown to have vanished. After various adventures, peace being declared, Mr. Hart is

found to have returned. He is placed face upwards on the pack and a spectator fixes the position at which Mrs. Hart is to join him. A moment later the two are found face to face. Placed in this position on the top of the pack the story ends with the turning up of

several of the top cards which are found to be little h(e)arts!

*Preliminary:* Secretly place two low hearts on top of the pack.

*Method:* Show the pack, spreading it back upwards, square it in the left hand and turn it face upwards by seizing the outer end and turning it over lengthwise and inwards. Spread the cards and have a spectator remove the king and queen of hearts. Square the pack, insert the tip of the left little finger above the two lowermost cards, push the remainder a little forward, seize the outer ends and turn the pack over inwards, as before, on these two cards. Two cards, two small hearts are thus reversed at the bottom.

2. Take the pack from above by the ends with the right hand, the fingers at the outer end, the thumb at the inner end. With the left hand cut, from above, about half the pack, taking the packet between the thumb at the back and the fingers at the front. Place this packet face downwards



on the table to your left. In the meantime you have pattered to the effect that Mr. and Mrs. Hart, represented by the king and queen of hearts, are two patriotic young Americans, just wedded and anxious to do their bit for their country. Mr. Hart goes off to a training camp of the Aviation Corps—with your left hand pick up the king and place the card face downwards at the bottom of the right-hand packet. Turn the packet face upwards, showing the king.

3. Mrs. Hart, you relate, joins the WAACS. Request someone to place the queen face downwards at the bottom of the packet on the table. As this is done, using both hands, riffle off the three bottom cards of the right hand packet and hold a break above these cards at the inner end with the right thumb. Have the spectator hand you the left hand packet, taking it in your left hand and grasping it at the sides. Turn the two packets face downwards, holding them in your hands and well apart as they undergo their training. A moment later, explaining that they have received leave of absence to bid each other farewell, turn the packets facing each other on their sides and press the one flat against the other, at the same moment slip the left little finger into the break at the bottom of the right hand packet and pull the three bottom cards onto the face of the left hand packet. Separate the packets by keeping their upper edges touching turning the hands outwards until the two packets are horizontal face downwards. Lay the packets down to your left and right well apart.

4. The narration continues: marching orders are received. Riffle the ends of the right hand cards loudly—the whirr of the airplane taking Mr. Hart away to war; then riffle the end of the left hand packet—away goes Mrs. Hart. Lift the packets, turn them face upwards and with the tip of the left thumb press hard on the left hand corner, spreading the cards but keeping a small packet at the bottom intact. Do the same with the right hand packet, showing the faces of as many cards as possible. Square the left hand packet, turn it face downwards and put the right hand packet on it. Cut the pack to represent their various journeys.

5. Time marches on—peace is declared and Mr. Hart is the first to return; spread the pack on the table from *right to left* showing the king of hearts face upwards. Gather the cards to the left of the king into the left hand, push the king forward, then pick up the remaining cards and put them on top of the cards in the left hand. Place the pack face downwards on the table and put the king face upwards on top.

6. The loving couple had arranged to meet at a certain rendezvous and you invite a spectator to fix the meeting place wherever he pleases by cutting the pack. This done, complete the cut and a moment later spread the cards from *left to right*, push out the reversed king and the card that faces it, pick up the cards to the left and then the cards to the right, placing them on top. With the king flick over the face-down card showing the loving couple reunited.

7. Place the queen face upward on the pack and the king on top, face downwards. Relate that they lived happily ever afterwards with the inevitable result—remove the king and with the queen flick over the top card and the next showing two small hearts.

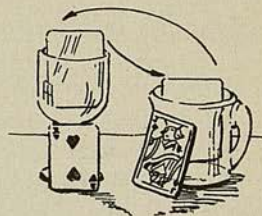
Three or four or even more small hearts can be used; it is only necessary to reverse them at the top of the deck and hold the break just the same as described above for the two cards.

## A PALACE REVOLT

Tricks with a story which does not require any choice of cards by the onlookers are always welcome, especially when the plot is simple and easy to follow. The patter in this case should be about a revolt in which the plebians, represented by the low cards, ousted the aristocrats temporarily and enjoyed the luxuries of life in a palace, but an artful jack, by bribing the leader of the proletarians effects a counter revolution restoring the parties to their former positions. A glass can be used to represent a palace and a mug to act as the home of the proletariat.

1. From any pack, running through it with the faces towards you, pick out the twelve court cards and drop the packet into the glass facing outwards, a jack at the face, the cards representing the aristocracy and the glass the palace. In the same way, remove twelve spot cards to represent the commoners and drop that packet, also face outwards, in the mug, making the necessary contrast with the luxurious quarters of the gilded circle.

2. Holding the remainder of the pack face upwards in the left hand and, with a slight turn towards the left, with the side of the right hand turn over the top card simulating turning the whole packet face downwards. You relate that the common people rose in revolt and ousted the 'high lifers' from the palace, and you remove the court cards from the glass placing them face downwards on the top of the pack, i.e. on top of the single reversed card.



3. Reach over to take the low cards from the mug, at the same time lowering the left hand and turning it over, bringing the pack up with the other side uppermost. Place the twelve low cards face downwards on this side and call particular attention to the fact (?) that they are now on top of the court cards and the low lifers have the upper hand.

4. The position now is this, on the upper side of the pack lie the twelve low cards, on the other side, reversed, are the twelve court cards and one low card. Take off the top low card, hold it up, calling it the leader of the commoners and, leaning forward, stand it face outwards against the glass, at the same time lower the left hand and turn it bringing the pack upwards with the court cards uppermost. Very openly deal eleven cards face downwards onto the table, square them and put the packet in the glass backs outwards. In reality these cards are eleven court cards.

5. Take off the next card, the last of the court cards, a jack, lean forward to place it upright face outwards against the mug and, lowering the left hand, again reverse the pack as before. Deal eleven cards, presumably court cards and place the packet, backs outwards, in the mug. "The revolution is complete," you say, "the low lifers have high jinks in the palace while the aristocrats mope in their unaccustomed surroundings. But this artful jack gets together with the leader of the commoners, pays him a heavy bribe to ply his men with liquor. They change places and the counter-revolution is easily effected. Here you see are the aristocrats snugly back in their luxurious quarters"—lift the cards from the glass, fan them and show the court cards—"While the soldout plebians wake to find themselves back in their modest homes"—take the low cards from the mug and fan them.

## THE FANTASTIC FAN

There are only a few card tricks which are suitable for both intimate and platform presentation; the following amusing feat, however, is such a one for which any deck of cards may be used. Skill is required, but the demands are not insuperable and those who will give the trick the practice it requires will find that they will have a usable and effective trick for the rest of their lives.

Prior to presentation, place the four aces at the bottom of the deck in the familiar *c-h-s-d* order, the club ace being the lowermost.

1. As you make your introductory statement, make one or two false cuts in your hands, retaining the aces at the bottom, then make a pressure fan in the left hand, the faces of the cards being to the audience. Remove the ace of clubs from the face of the fan and hold it up so that all can see it. "The ace of clubs," you say, "one of the noblest cards of the fifty-two." Thrust the ace into the fan about fifteen cards from the bottom so that three-fourths of its length protrudes.

Remove the next ace and thrust it into the fan to the right of the ace of clubs, saying, "The ace of hearts, one of the noblest cards of the fifty two." Remove then the ace of spades, saying, "The ace of spades," and finally the last ace, saying, "The ace of diamonds," placing the last two at intervals to the right of the others.

2. Close the fan and make the Lockgrip Strip Shuffle (see page 30) faces of the cards to the left, dropping the four aces at the face of the pack in the final action.

3. Immediately look at your audience as you square the cards and make another pressure fan. "You weren't watching me, sir," you comment, addressing your remark to any person in the audience. "You missed a very fine trick. I'll do it again for you." Remove the four aces in order again, thrusting them into the fan as before as you say, "*The ace of clubs . . . ace of hearts . . . ace of spades . . . ace of diamonds!*"

4. Close the fan and make the Lockgrip Strip shuffle placing the four aces in order at the bottom of the pack. Make another pressure fan, hold it in the left hand and say, "Did you see what I did? You weren't watching? Well, this is what I did." Again remove the aces and place them in the fan at intervals as before.

5. Close the fan and grasp the aces in the lockgrip. Make the shuffle but this time in the last action drop the aces at the *top* of the deck. "You really must watch me more closely, for I can't keep on performing this trick all evening." Make a pressure fan and remove the four cards at the face of the pack, thrusting them into the fan as before and calling them as the four aces. These cards are, of course, indifferent cards and your audience believes that you have slipped at last and are unaware of the fact that the cards you are placing in the pack are not aces. Usually considerable amusement will be derived from this fact and you may be advised of it by some irrepressible soul in your audience.

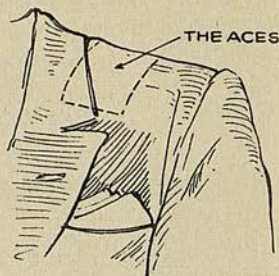
6. Pretend discomfiture as your acting ability permits, close the pack and press the indifferent cards squarely into it. Square the cards and at the same time riffle off the four top cards with the left thumb at the left side, holding a break below these cards (the aces). Grasp the deck at the ends with the right hand, taking and holding this break at the inner end with the thumb. Now tip the pack for an overhand shuffle, the faces being to the left; and in the last action of the shuffle drop the aces above the break

at the face of the pack. The whole action, as in all the preceding shuffles, takes place with your right side to the front, the onlookers seeing the backs of the cards.

7. Fan the cards and say, "As I said, I place the four aces in the pack, like this . . ." Remove them in order and thrust them into the periphery of the fan from left to right as before. Square the cards and secure the lockgrip on the aces and shuffling bring them to the top again.

8. Hold the pack in the left hand and cover it with the right, the fingers and thumb being at the ends. Riffle-count four cards with the left thumb in the usual thumb-count and when the fourth card has slipped upwards off the thumb thrust the thumb under it, thus forcing the four cards up into the right palm.

Immediately move the left hand, with the pack, away from the right hand and riffle its sides sharply with the left thumb. (Hold the right hand motionless during this action). After a moment thrust the right hand with its palmed cards up under the left side of the coat and place the palmed aces on top of the left shoulder. (See Figure). Grasp the lowermost of these, the ace of clubs, between the first finger and thumb of the right hand and draw it forth, displaying it, and drop it to one side.



9. Make a pressure fan displaying the entire pack gracefully. Close the fan and hold the deck in the left hand well to the left; riffle it again with the left thumb and, after a moment, reach up under the coat and produce the lowermost card of those on the shoulder, this being the ace of hearts. Repeat this procedure for the last two aces, the pressure fan being made between the production of each ace to convey the impression that you are showing that the aces are still in the deck; moreover, it is a handsome flourish and adds color to the presentation.

### A CASE HISTORY

A good many years ago the authors set themselves a problem, upon which each was to work independently, it being agreed that, after three months, each was to submit his solution to the other. The problem was this: To contrive a trick in which a card merely thought of by a spectator should be effectively revealed. It was stipulated that neither special cards nor sleight of hand should be used; in other words, the trick should be automatic.

The desideratum was that the feat should appear to be as nearly genuine thought-reading as possible. The results are here published for the first time, with the reader to decide which of the two friendly contestants came nearest to fulfilling the requirements of the problem. Each trick is ancient in conception but streamlined for the present era; each has proven its worth.

### JEAN HUGARD'S THOUGHT FOR FIVE

Have the pack shuffled by one of those present as you make your introductory statement; then take the pack and remove five packets of five cards, which you give to each of five spectators.

Request each of the five to think of one of the cards they hold. "Change your minds as often as you like, gentlemen, but when you have made a final choice, concentrate upon that card with constancy."

Collect the packets face downwards in reverse order; number 5 first, then 4, 3, 2, 1. Drop the cards on top of the remainder of the pack, undercut less than half and jog the first card. Shuffle off the cards remaining in the left hand; form a break at the injogged card, shuffle to this break and throw the cards under the break on top. Thus the 25 cards are returned to the top. (Any false shuffle retaining the 25 cards at the top may be used).

"It is necessary that you should be convinced that the cards are well mixed," you comment. "There are many who claim that shuffling is not the surest way of mixing cards." As you say this, deal the five top cards, not in line but here and there on the table. Deal the next five, again in any order whatsoever, merely making sure that a card goes on top of each of the first five. Deal three more sets of five cards in the same way, making five packets of five cards each. "The method I am now demonstrating is the one absolutely honest method of mixing cards, but it is much too slow for practical use in ordinary card play."

At this point stop dealing as if you had a sudden thought and ask, as you casually shuffle the remainder of the pack in hand, "There is, of course, the faro shuffle. It too genuinely mixes cards. Here, I'll show you."

Pick up the five packets in any order, but keeping each one intact, and place them on top of the packet in hand. Milk cards in pairs from top and bottom, as in the faro shuffle, explaining that the process was devised for the purpose of making it impossible to retain any special combinations in the game of faro, and so on until the shuffle is completed.

Now if the cards are taken off the pack in tens the cards thought of will be in one or other of the packets in the following positions.

The 1st man's card will be the 3rd card.

The 2nd man's card will be the 5th card.

The 3rd man's card will be the 7th card.

The 4th man's card will be the 9th card.

The 5th man's card will be the 1st card.

Remove the first ten cards from the pack and hold them before the first spectator. Ask him if he sees his card; if he does, it will be the first in the packet. Similarly, the other cards thought of will be in the positions given in the above chart, in one or other of the groups of ten cards.

Reveal your knowledge in a suitable manner in keeping with the "telepathic" nature of the experiment.

It will often happen that after four packets have been shown there will still be one card to be found. In such case the finish can be made very strong in several ways. You can spot the card in gathering the last packet to add it to the pack and so read the last man's mind without recourse to the cards. Again if two cards are still unaccounted for when one packet only remains the same thing can be done.

### FRED BRAUE'S INCREDO THOUGHT

First have the pack shuffled and, re-taking it, casually thumb off four packets of six cards each and drop these face upwards on the table. Turn your head away and invite a spectator to think of any card. "Change your mind as often as you like, and kindly note that I do not watch you as you make your choice."

A choice made, turn back and square each packet, placing it face downwards on the table, making it clear that you do not scrutinize the cards. "I cannot possibly know which card you have chosen in your secret thought,



yet I shall prove that a card so chosen can be found by the process of deductive elimination."

Point to the four packets. "Your card is in one of these packets," you continue. "Naturally, we must not eliminate that packet. To prevent this, you had best indicate that pile in which your card rests." Pick up the packet thus indicated and drop it in the left hand. "Now you must choose any one of the three remaining packets. Change your mind as you like, it makes not the least difference which you choose." This is only too true, yet it serves to confuse the issue and emphasizes freedom of choice.

Pick up the packet the spectator points to and toss it aside. Pick up the other two packets and place them upon the single packet in the left hand. "This time we will deal only three piles." Deal the cards in the left hand, from left to right, into three packets, a card to each in turn, all cards being face downwards.

Show each packet in turn to the spectator, averting your gaze, and ask him to signify that in which his card rests. Place this packet in the left hand and with the greatest seriousness invite him to choose one of the two packets remaining on the table; make this seem to be of importance. Discard that which he touches and drop the other upon the packet in your left hand.

"Although this trick is purely one of elimination, by now you will have noted that it is not I who determines which packets shall be eliminated, but you yourself. I cannot influence you in any way." Deal the left hand packet into two piles this time, face downwards, in the regular way, one to each pile in turn. "This time we will use only two piles, one less than before. Always we eliminate."

Have the spectator tell you in which packet his card rests. "One packet alone remains on the table, therefore of necessity we must discard it." Toss it into the discard pile, retaining the pile in which the chosen card rests.

You now hold six cards in your hands, one of which is the chosen card. Count these one by one onto the table, reversing their order as you do so. "We have—let's see—six cards," you explain during the deal. "That's just about right. Here—you continue the process of elimination from now on."

Hand the cards to the spectator, who holds them face downwards. Instruct him to place the first card on the table, the next at the bottom of the packet; the card now on top on the table, the next card at the bottom of the packet; the card now at the top on the table and the next at the bottom, and have this procedure continued until but one card remains in his hand.

Have the spectator name the card of which he thought. "The six of diamonds! Of course! Turn the card you hold!"

He does so, and finds it to be his chosen card.

The dealing principle is well-concealed by the successive deals of four, three and two packets, and by the fact that the spectator himself makes the final elimination.

# SLEIGHTS

## LAZY MAN'S DEAL

A novelty pure and simple, this can be entertaining! Tell the story of a gambler so lazy that when he dealt cards he made them come to him. Hold the deck lengthwise in the left hand, one end pressing into the heel of the palm and the other resting on the fingertips. Separate the bottom card and press the fingertips against its end. Illustrate your story by holding the right first finger two inches above the deck. Press inwards with the left fingers, buckling the bottom card upwards, and the pack will rise to the right first finger, which removes the top card and drops it on the table. Repeat ad lib; twice or thrice should suffice.

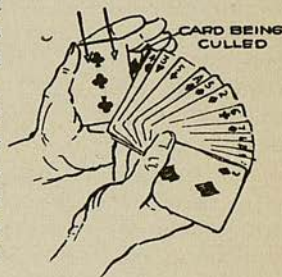
## THE OPEN CULL

In many card tricks it is required to bring four cards of a kind to the top of the pack. The following open cull can be made in less than fifteen seconds under pretense of finding and removing the joker, or of locating a card chosen in a preceding trick.

1. Hold the pack in the left hand, faces towards yourself, as for dealing. Thumb off cards one under the other into the right hand until you come to the first (say) ace. Push this off into the right hand, holding it from below with the right fingers against the card just above it, but allowing at least half of the ace to extend to the left of the other cards.

2. Draw away all the cards held by the left hand, without changing your grip, and thrust these between the ace and the cards above it, using the inner right corner of the left hand packet as a wedge in doing this. Push the left hand packet over the ace until it rests squarely upon it, thus bringing the ace to the top.

3. Immediately continue thumbing cards into the right hand until you come to the second ace. Repeat the procedure described. Repeat with the last two aces. Thus, in running through the pack once the four cards are brought to the top.



## TOP CHANGE — DOUBLE LIFT

A subtle way of covering the top change is to combine it with the double lift. To illustrate the method, let us say that the top card of the pack is the seven of diamonds, the pack being in your left hand, and that in your right hand you hold the ace of clubs which you have shown plainly. Make the top change, leaving the ace of clubs on top of the pack and taking the seven of diamonds in your right hand.

Secretly slip the tip of the left little finger under the top card, A.C., then, in the course of your patter, casually place the seven of diamonds on the top of the pack. Make a double lift and turn the two cards as one, again showing the ace of clubs. Turn the two cards face downwards and take off the top card, the seven of diamonds, calling it the ace of clubs, and disposing of it as may be required for the trick in hand.

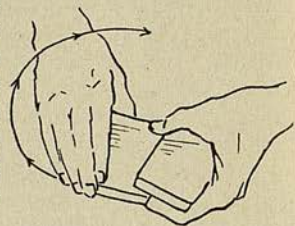
We do not recommend using this combination on every occasion that the top change is made, but there are times when the additional subtlety will be found to enhance the value of the change.

## FALSE CUT

There are quite a number of standard card tricks in which it is necessary to make a false cut in order that a card, or cards, instead of being fairly placed in the middle of the pack, really go between the original top and bottom cards. A few of the tricks in question are: The Red and Black Aces Changing Places (Hoffmann), The Acrobatic Jacks (Erdnase), and the Slap Aces (Leipzig). The method of cutting in general use for this purpose is a modification of the classical pass, the lower packet being slid away to the left and then brought over the original top packet, simulating the action of a genuine cut. To do this in a deceptive manner requires a mastery of the pass not possessed by many performers and when it is badly done the effect of the trick in which it is used is marred if not completely destroyed. The following method which has been overlooked by many modern cardmen is not only easier but creates a perfect illusion.

1. Hold the pack in the left hand on the fingers, its left side coinciding with the birth of the fingers, the thumb resting lightly on the back.

2. Bring the right hand over the pack, the fingers covering the outer end, the thumb at the inner end; under cover of the right fingers stretch the left thumb over the right side of the pack and with its tip grip the upper half of the cards lifting them to make a slight break; seize the lower half by the ends between the top joints of the right second and third fingers at the outer end and the thumb at the inner end and carry it away towards the right, the left hand remaining stationary until the move is completed. (Fig. 1)



In learning the sleight, a very easy one, first cut off the top half of the pack in the regular way and replace it, then make the false cut imitating the movements exactly.

## DEALING THIRDS

For those who have acquired the knack of dealing second, using the Strike method (see *Expert Card Technique*), the following secret will be of value: In the course of demonstrating your mastery of gamblers' artifice, claim that you are one of the few living mortals who can deal third. Having made this stalwart claim, offer proof by showing the two top cards. Deal six or seven cards, then turn the two cards now at the top and show that they are the cards originally placed there!

Like most good things, the secret is simple. Moisten your finger with saliva and wet the back of the card second from the top while showing the two cards. These two will adhere and may be treated as one card, and the Strike second deal may be made in the usual manner, dealing the *third* card. In order to deal third, all the operator need do is deal seconds!

\* \* \*

This subtlety has many uses as a secret sleight. For instance, in a Four Ace trick, the aces are placed at the top. These are apparently dealt on the table; thirds are actually dealt. Thus, of the four cards on the table, only two will be aces. You are now in position to perform any Four Ace trick, such as The Nomad Aces (*Expert Card Technique*) requiring this opening gambit. Other uses to which the deal may be put will readily suggest themselves.

## THE DAVE PRICE FALSE CUT

This extraordinary false cut, first published in the *Sphinx Magazine*, does not seem to have been adopted by cardmen as might have been expected. Because its use is rarely if ever noted, it is being published here lest it go the forgotten way of other good things; Mr. Price should have the thanks of all cardmen for his brilliant conception. The sleight is an adaptation of the One Hand Fancy True Cut of Erdnase (p. 46).

1. Hold the pack in the left hand and grasp it between the right thumb and second and third fingers at the sides near the end, the forefinger resting on the top at the middle of the end.

2. Lift the upper half of the pack with the right second finger at the right side near the inner end (Fig. 1)

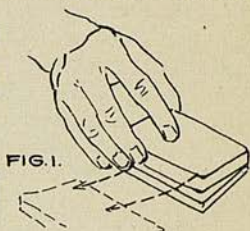
3. Swing the hand slightly inwards and downwards, releasing the upper portion with the second finger, allowing it to fall flat on the table.

4. Move the right hand with its packet over the tabled packet and place it on the table to the right of the tabled packet.

5. Move the right hand to the left and pick up the top section, placing it on top of the other portion. The pack is back in its original condition.

"This move is so deceptive," Mr. Price writes, "that after making the cut the performer may leave the two halves on the table and ask a spectator to complete the cut. The spectator will invariably place the top portion back in its original position."

The authors have proven in practice that Mr. Price has not overstated his case.



## APPARENT REVERSAL OF THE WHOLE PACK

A favorite method of revealing a chosen card is to show that it has reversed itself in the pack. An easy method of doing this is to have the pack face upwards with the exception of the uppermost card which has been turned face downwards. Thus when a chosen card is pushed into the squared pack, that very action does the trick. The usual method of getting the pack in the required position is to reverse the bottom card and then reverse the pack, two actions which, of course, must be done secretly.

A much easier and quicker method is to have the pack face upwards in the left hand and to all appearance simply turn it face downwards. In reality, you bring your right hand, held vertically, to the right side of the pack under the right side of the top card which you push slightly off the pack with the left thumb, then with an upward motion of the right hand and a slight swing of both hands towards the right, you turn this top (uppermost) card face downwards on the other face-up cards. The same actions repeated will right the reversed card when this becomes necessary.

The move may seem a very audacious one at first sight but a trial before a mirror will show that it can be made quite illusory.

## LOOK-SEE

This is a method for secretly learning the name of a card freely chosen by a spectator.

Take a shuffled pack and hold it in the left hand with the second, third and fourth fingers at the right side, the first finger curled under the deck, the thumb extending along the length of the left side.

Riffle the cards slowly with the left thumb, allowing them to escape one at a time, and request that you be stopped at any time. When the command comes, stop the riffle and remove all the cards which have been riffled, using the right hand, which takes them at the ends. Ask: "Which card do you want—the one I've seen—" here show the face card of the packet held by the right hand, pointing to it with the left forefinger, the hand turning back upwards in the gesture. As it does so, the left second, third and fourth fingers, now resting on the top card, press it to the right, which brings the lower index of the card into sight, enabling you to note it—"or this one, which I haven't seen?" As you complete the sentence, turn the left hand back downwards and tap the top card of its packet with the right forefinger.

The latter card is always chosen, those present never suspecting that you already know its name, since they believe that you were merely indulging in a verbal pleasantry when you asked your question.

### THE LOCKGRIP STRIP SHUFFLE

The purpose of this shuffle is to control to the top or bottom a number of cards placed equidistant in a fanned pack. The method to be given is superior to other methods for achieving the same result, since the required cards are locked in a grip from which they cannot accidentally be lost.

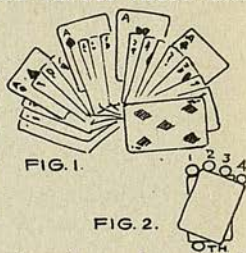
1. Let us say that the four aces are at the bottom of the pack. Make a pressure fan, the faces of the cards to the audience, holding the deck in the left hand. Close the right second, third and fourth fingers and with the first finger and thumb remove the ace at the face of the fanned pack. Thrust it into the fan near the left side so that it will be about fifteen cards from the bottom and so that three-quarters of its length protrudes.

2. Remove the three aces in the same manner and thrust these into the fan as show in figure 1, at intervals to the right of the first card.

3. Close the fan by pressing against its right side with the right fingers; then hold the cards at the side with both hands as you align them, rapping the inner end with the back of the right fingers to straighten this end. The four aces still protrude from the outer end and you display them in such a manner that all present can note that they are well separated.

4. Hold the pack, from below, between the left thumb and second, third and fourth fingers, the first finger being curled at the bottom. Cover the cards with the right hand, placing the thumb against the inner end at the left corner, and with the right second and third fingers press against the outer ends of the aces, slowly pushing them back into the deck.

This is what you seem to do. Actually you press the outer ends of the aces to the left and thus force them into the pack diagonally. When they are in this position place the fingers of the right hand as shown in Figure 2, which depicts the grip as you would see it looking at the bottom of the pack. Note that the outer right corner is boxed between the little and third fingers and that the thumb presses against the inner left end of the aces near the corner. Next press the inner end of the aces to the left, as far as they will go, with the thumb; this action locks the cards in a grip from which they cannot be removed by the shuffle which follows. The pack may be held securely by the right hand alone.



5. Lift the cards to a vertical position with the right hand in readiness for an overhand shuffle, the faces of the cards being to the left. Now draw off the cards from the face of the deck in a regular overhand shuffle, using the left thumb for this purpose as usual. Here is the reason for placing the first card some fifteen from the face card. *Do not under any circumstances look at the cards*; one rarely looks at the cards during a genuine shuffle and this must simulate the real thing. When the last of the cards below the lowermost ace has been drawn into the left hand, the ace itself cannot be drawn away, even deliberately, since it is held vise-like between the thumb at one corner and the little finger and third finger at the diagonally opposite corner.

6. When all the cards below the lowermost ace have thus been shuffled into the left hand, lift the right hand with its packet and with a sharp downward movement throw all the cards but those held in the lock-grip into the left hand; it will be found that only indifferent cards can fall, which they do easily and smoothly, the aces being retained in the right hand.

7. As the last action, drop the aces at the top or bottom, as may be your requirement. Thus, in the course of a simple overhand shuffle, you have brought the four cards to the top or bottom as desired.

## CARDS TO POCKET PALM

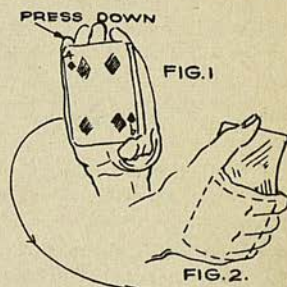
FRED BRAUE

One of the very finest of all card tricks is the venerable Cards to Pocket, in which a number of cards held in the left hand mysteriously vanish from that hand and reappear, one by one, in the right trousers pocket. Because the trick calls for barefaced palming many good cardmen are afraid of the feat, even though the first palm-off is made when the spectators have little reason to anticipate it and hence be watchful.

The second palm-off, however, is another matter. It is made after a number of cards have already passed to the pocket and by this time the audience is watching for palm-offs and the slightest awkwardness in making the palm will tell them what has been done. The following palm was devised for use at this point in the trick, although it can easily be used in other tricks such as The Cards Across. The palm is easy, simple and undetectable and can be learned with a modicum of practice.

1. Let us say that the first five cards have passed into the pocket and five cards remain in the left hand. Hold these cards in a vertical position, faces towards the spectators, and slowly count them one by one as you request the audience to remember the names of as many of them as they can. In counting the cards push the first card off the packet with the left thumb and take this in the right hand between the thumb at the back of the card and the fingers at the face, the card being held vertically. Count the remaining cards in front of the first card, but when you count the fourth card place it in the right hand so that its lower end is a half inch below the lower ends of the other cards; in other words, this card is jugged.

2. Square the packet by first grasping it between the left thumb and fingers and then taking it at the ends between the right fingers and the thumb. As the cards are straightened the right thumb presses downwards on the jugged fourth card and thus forms a break between it and the cards above it. (See figure 1).



3. Hold the packet, cards facing the spectators, still in a vertical position, between the fingers close together at the upper end and the thumb, which holds the break, at the lower end. Move the right hand towards the left and when its back is towards the audience press downwards with the tip of the right fourth finger, which rests on the outer right corner of the packet, which action will lever the three cards above the break into the right palm. This action is almost identical with that used in the One Hand Top Palm (See *Expert Card Technique*, page 177). With the three cards nestling in the right palm, move the right thumb as far outwards as it will go, thus bringing the cards up into view as the left hand takes the packet. (Figure 2).

The entire palm is screened by the back of the left hand and can be made so easily and so quickly that even with an audience watching for a palm the sleight is undetectable. If the reader is using a routine for the Cards to Pocket similar to that given in *Modern Magic Manual*, in which the cards are falsely counted several times, after each false count the cards should be held in the right hand and transferred to the left hand as given above; thus, when a palm-off is made, the action conforms exactly with that previously used after the false-counts.

For those unfamiliar with the mechanics of The Cards to Pocket, the routine given in *Modern Magic Manual* can be highly recommended; other good routines will be found in *The Modern Conjurer* and in David Devant's *Lessons in Conjuring*.

### A NEW TOP CHANGE

We think the new top change we are about to explain is a good one—so good that we are tempted to employ the style adopted by so many magic writers in presenting their wares to the reader. Lack of superlatives (and space) preventing this, here is the change:

The card A at the top of the pack, held in the left hand, is to be changed for card B held in the right hand.

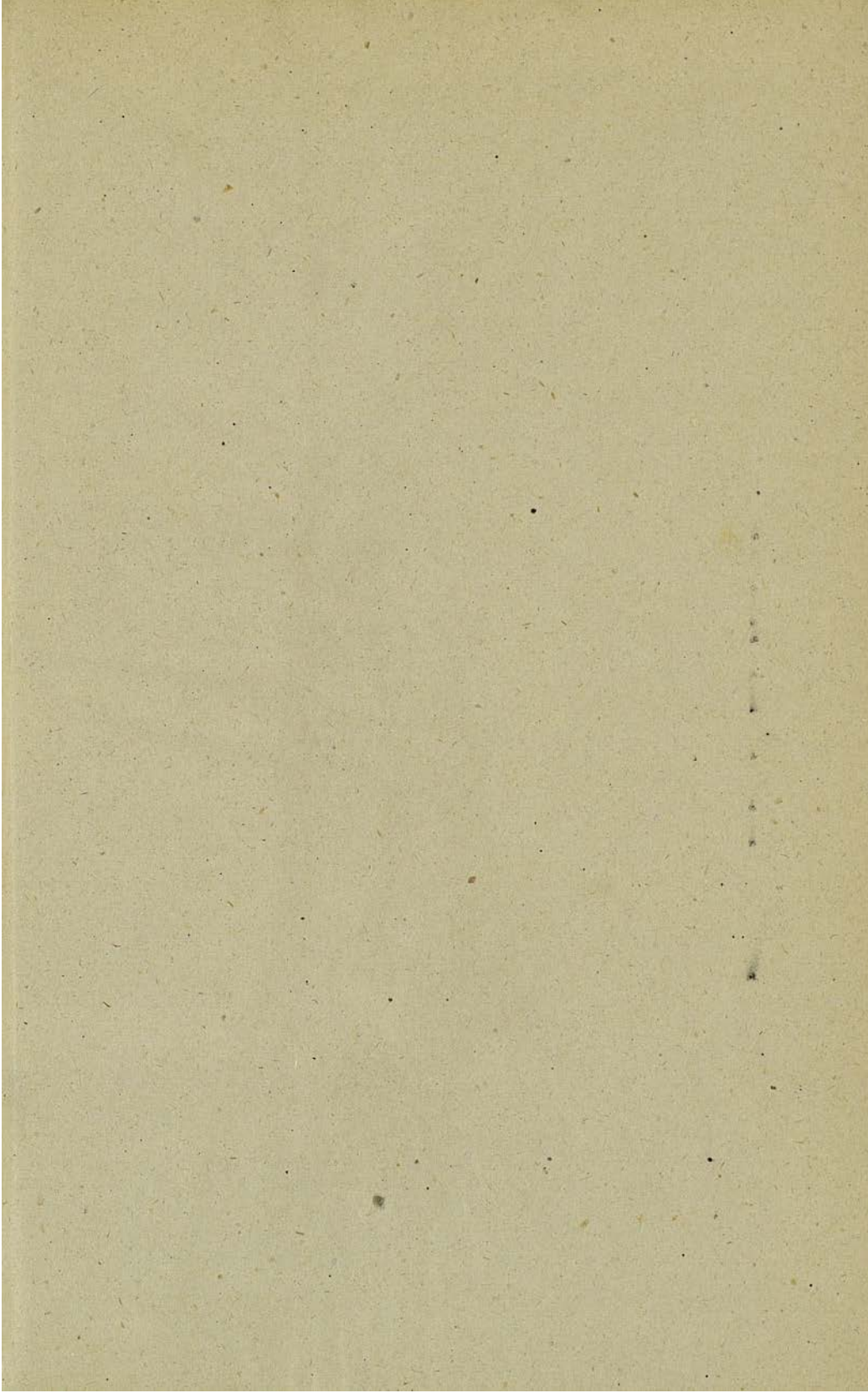
1. Hold B by the ends in the right hand between the thumb at the inner end and the fingers, close together, at the outer end; and display it. The pack is held in the left hand, face downwards, with the thumb lying across the back of A.

2. Bring B squarely over the pack as if to place it on the top; then, as the middle of the card touches the back of the left thumb, press the thumb upwards and the tips of the right fingers downwards as you release the inner end from the right thumb, thus pressing the card against the inside of the right hand where it is secured by a slight pressure of the little finger. At the same moment, with the left thumb push the top card A off the pack slightly, grip it between the tips of the right thumb and fingers, in exactly the same way as B was held, and carry it away.

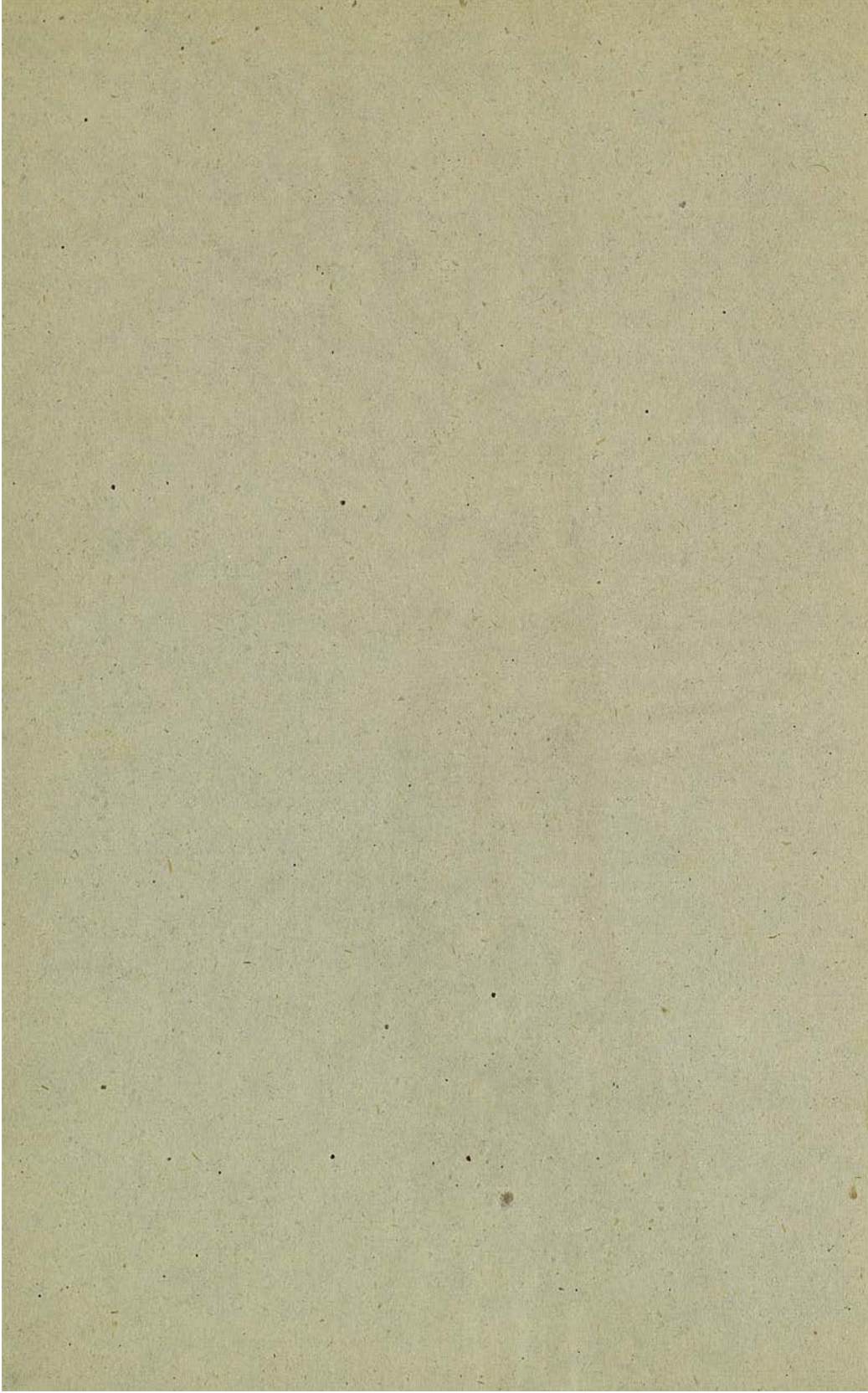
Make this action under cover of some such remark as: "Not your card? Very well, I'll place it on top of the pack," make the change and continue, "or better, I'll put it here on the table."

3. Drop A face downwards on the table and with the side of the right hand turn the top card of the pack face upwards, calling attention to it. Turn it face downwards again in the same way, take the pack in the right hand, depositing the palmed card B on top and, lifting the pack, display the bottom card, thus apparently negating the possibility of a top or bottom change having been made (although, of course, you never mention these sleights by name or inference).

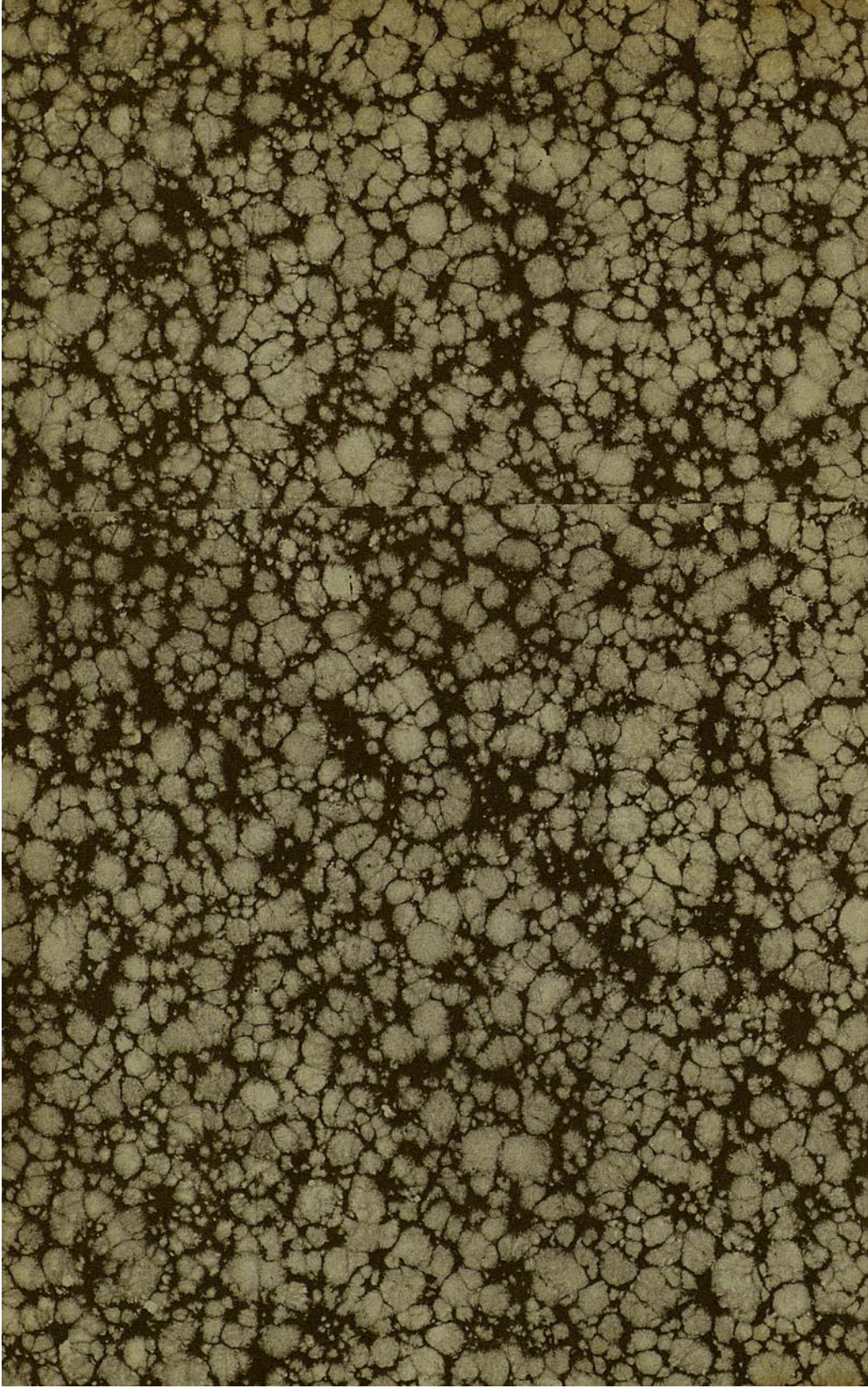












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