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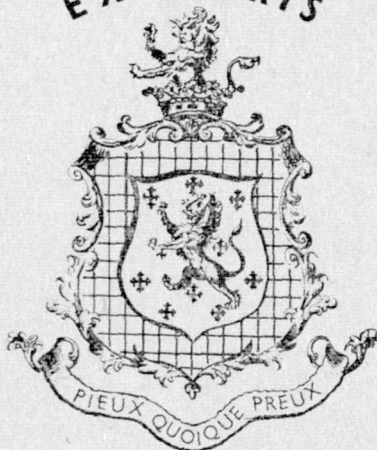
By Eric F. Impey

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If this manuscript requires an introduction, it need only be that the items contained herein have been used by me with considerable success over a long period of time, and that I hope that they will prove to be as useful to others as they have been to me.

Eric F. Impey.

London -- June 1931.

THE FLYAWAY CARD.

The effect emerges from the instructional matter and need not be detailed here.

The top card of the pack has a slight smear of wax on the back, whilst the bottom card is reversed (face up). Any card is then selected by a spectator and placed on the top of the pack, face up, for him to initial. This card (now with the waxed card on the back) is taken off the top of the pack and is pushed into the centre of the pack (which is squared up) still face up. Actually, before the card is pushed back the pack is turned over, this fact being concealed by the reversed card at the bottom of the pack. The pack, under cover, is returned to its original position and the top card is removed and shown not to be the selected card. Keeping the pack face down and now held by the right hand, fingers and thumb gripping either side, and so that the palm is above the pack, the bottom card is taken hold of by its rearmost (nearest to performer) edge, and drawn downwards and towards the front by the left hand, and then released by the fingers of the right hand—the left hand still drawing forward. This is perfectly simple though it may sound involved, and produces the effect of the card being drawn perfectly naturally from the bottom of the pack. The move simply has the effect of turning the card the same way as the remainder of the pack. This card is also shown not to be the selected card and is returned to the bottom of the pack — correct way up. Stating that the selected card has now vanished from the pack, the performer runs through the pack back out and shows that the selected card which was reversed, has now changed. This card (with selected card at back) is withdrawn and placed on the table. The pack is now run through face up and it is seen that the selected card has entirely disappeared. Still keeping the pack face up, the double card is returned to the centre of the pack, keeping the face of the card (not selected) towards the spectators. The pack is then squared up and turned back out. The selected card is found to have mysteriously returned, and as in fanning out the waxed cards will separate, the selected card is handed out for examination—which is immediately followed by handing out the pack also.

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T U R N O !

This trick is similar to the usual reversed card effect, but the selected card is replaced in the centre of the pack whilst it is fanned. The trick is intended to follow the "Flyaway Card" which is described above.

The bottom card has a slight smear of wax upon its face. A card is freely selected, and is placed face down on the face of the pack (on top of the waxed card) and is initialed upon its back by the spectator. The card, with the waxed card adhering to it, is placed, still face down, upon the table. The pack is now turned back out and fanned. The double card is taken up, and is

(under cover) turned round so that the waxed card is now uppermost, and is inserted in the centre of the fan. The pack is squared up, and upon being run out (the double card will separate under the pressure), the selected card is seen to be reversed and is removed and handed for examination.

As stated above, this effect is particularly intended to follow the "Flyaway Card", in which case, the one selected card is used throughout, and also, besides the top card, the reversed card on the bottom of the pack in the first effect is waxed (this one on the face), and at the conclusion of the first effect, is then used as above. It will be noted that where the two effects are worked together, both front and back of the selected card are marked by the spectator—who may retain his card at the conclusion of the two effects as a souvenir.

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ONE AHEAD.

The performer removes a card from a blue backed pack and throws it on the table, face down. Now, taking up a red backed pack and showing the cards to be all different, he has any card freely selected and retained by the selector. The blue backed card is turned up and it is the same as the card that the spectator selected.

The only sleight involved is the Mexican Turnover; and, should the reader think that the present writer has some predilection for this sleight, he would be quite correct, as the writer does consider that nowadays its effectiveness is, more often than not, completely overlooked. The requirements for the trick are (1) a blue backed pack (2) a double backed card showing red one side and blue the other, and (3) a red backed pack prepared in the following manner:— It is composed of twenty-six cards, duplicated, making fifty-two in all. The pack is arranged in pairs of duplicate cards. All the cards used in the trick are reversible, such as "Angel Backs", and in the prepared pack, the second card of each pair is reversed in relation to the first card. All the first cards are turned the same way. This pack can be riffled to show that the cards are all different.

The double backed card is in the blue pack, and this is the card that the performer selects from it. The card is placed on the table, blue back up. The red pack is taken up, shown, and a card freely selected and retained by the spectator. The duplicate of the selected card is cut to the top immediately the selected card has been withdrawn. The top card (duplicate) is taken up and the card on the table is turned over (?) with it—using the Mexican Turnover—leaving the duplicate face up on the table. As the double backed card is taken up in the course of the sleight, it is flicked over between the fingers so as to present its red back to the spectators. There is nothing further to add, except perhaps—for the sake of those who do not know the "Mexican Turnover"—that a full description of the sleight is to be found in Erdnase's "Expert at the Card Table".

SYNCHRONO — A Mechanical Pack.

This is a novel mechanical pack which is capable of a vast number of uses. Below will be found particulars as to the manufacture of the pack (it can be made up in ten minutes) and following that are a few of its uses.

Twenty six pairs of cards are required, each pair being duplicates. Assemble a full pack of duplicate cards—fifty two cards altogether. Place the top card on the bottom of the pack. Now take the next two cards from the top of the pack and stick them together by the bottom right hand corners. Thus the rear card will be the duplicate of the card which has just been placed on the bottom of the pack. Treat the next two cards similarly, and continue right through the pack. Re-assemble the pairs so that they lie in their original order. It will now be observed that only twenty six cards are to be seen, that they are all different, and that they are in no particular order. A few uses for this pack follow.

First of all, the top card, that is to say the top half of the top (double) card will always be known by sighting the bottom card—which is its duplicate. To show the top card, hold the pack in the right hand gripping the lowermost right hand corner (stuck) between the thumb and first finger, and raise the top card (rear half) with the first finger of the left hand.

To gain knowledge of any card freely selected: Hold fan in the right hand and ask a spectator to point to any card. Separate the cards at the point indicated, take up the cards above the selected card in the left hand and turn up the top (fake) card as above. As this is done the face card of the packet in the left hand (duplicate of the selected card) is visible to you.

To name the cards one after the other: From top of pack downwards. Sight the bottom card. Show the top card (fake) as before, then let fake fall back on top of the pack. Name card and draw it off, glancing at it to verify (actually to see what the next card is), but not showing it to the spectators. Place it face down on the table and continue with the next card. Reverse the order of the named cards by counting from one hand to the other before returning them to the pack.

To reverse the positions of the two uppermost cards: Show the top card (fake) calling particular attention to it (assume that it is the Four of Diamonds). Then place this card face down on the table. Place the next card also on the table, but without showing it. Ask a spectator to point to the Four of Diamonds. Turn up the first card—which has now changed—and return it to the top of the pack. Turn up the second card—now the Four of Diamonds—and return to the top of the pack also.

A further effect: In removing the cards from the card case, leave the top card behind. Riffle the pack by the GUMMED end and have a spectator insert his finger anywhere in the pack. Separate the cards at the selected point—have the spectator withdraw his finger—and slip the top card to the cut. Place

the upper cut on the table, turning the pack round end for end in so doing. Turn the lower half of the pack end for end also, and show fake top card and place it on the table. Return the top half of the pack and replace the selected card on top. Show fake card again and then false shuffle asking the spectators to note that the selected card is not removed in any way. Bring the cards back to their original position and then run through the pack face up, showing that the selected card has vanished. The card is then discovered in the card case and is returned to the top of the pack.

This pack has unlimited possibilities but space will not permit any further enlargement upon them.

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THE AMAZING MEMORY.

The idea behind this pack is this:— If the Ace of Clubs is the 10th card from the top of the pack, then a duplicate of that card is the 10th from the bottom of the pack—and so on with every card in the pack. However, in order that the pack may be examined, there must be no duplicate cards, and this difficulty is got over in the following manner: the number of spots and the colour will remain the same, but the opposite SUIT will be used for the duplicate. Thus in the example above, if the Ace of Clubs is the 10th card from the top then the Ace of SPADES will be the 10th card from the bottom. It will be observed that there are hundreds of different arrangements possible, but, for the sake of convenience, one arrangement is included at the foot of the descriptive matter. A single cut, after concluding with this pack, will effectively conceal the arrangement.

Arrange a pack of cards in accordance with the arrangement given.

Performance: Run through the pack face out, pretending to memorise the positions of the cards. Turn the pack back out and run the cards from one hand to the other, at the same time counting them. The spectator removes and retains the card he selects, and the number (position from the top) will be known to the performer. Assume that it is number 15. Turn the pack face out and run through once more, again counting—this time from the face of the pack. The 15th card is the King of Diamonds, therefore the selected card was the King of Hearts. Note also the 16th card, and upon arriving at the duplicate of this card, stop, name the selected card and have it returned immediately behind the duplicate 16th card. The pack is now ready to be used again.

A further effect with this pack. Have a card selected in the same manner as before. Hold the pack behind the back and count to the duplicate. Place the duplicate on the face of the pack. Bring the pack to the front, glimpse duplicate, name the selected card and have that card returned to the top of the pack. This retains the arrangement.

ARRANGEMENT :

2D, JH, 6H, 4C, 10S, 5S, 4H, 3S, 9S, QC, 9D, 5D, 8C, QD, KH, 6S, AS, JS, 7S, 2C,
8D, 3H, 10H, AD, KC, 7H, 7D, KS, AH, 10D, 3D, 8H, 2S, 7C, JC, AC, 6C, KD, QH,
8S, 5H, 9H, QS, 9C, 3C, 4D, 5C, 10C, 4S, 6D, JD, 2H.

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IN REVERSE.

This is a sleight, and so far as is known, is quite new and original, and consists of reversing one card in the centre of the pack with only one continuous movement.

The actual movements are described first, whilst the surrounding detail follows.

The pack is held open, bookwise, almost as if about to perform the Charlier single-handed pass, and the forefinger is already raising the lower packet. The thumb, however, is upon the FACE of the undermost card of the top packet (card to be reversed) —in other words, the top packet rests on the thumb. The thumb slides this undermost card out from the remainder, but still keeping the sides of the card parallel with them: whilst the forefinger follows up the movement of this card by pushing up the under packet at the same time. As the movements are continued the card on the thumb swings over against the rising lower packet, reverse side up to that packet. The forefinger movement is continued as usual until the lower packet goes over the upper packet, and carrying with it the reversed card—right into the centre of the pack once more.

In actual use it is best to have a card chosen from the pack which is then cut at about the centre, leaving one half (lower packet) in the hand. The chosen card is returned to the face of the other half (upper packet), which is then placed in the first position indicated above.

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TONE CONTROL.

This is a good card effect, being quite inexplicable to the spectator, whilst at the same time being performed without preparation.

The performer borrows a pack of cards, sights the two undermost cards, and asks a spectator to deal the pack into four heaps. This done the two known cards are at the top of heaps three and four. The spectator is asked to select either heaps one and two or heaps three and four. Whatever he does, he is then asked to select a card from either heap one or heap two, and to place it on top of either of the others. When he has carried out his instructions, the performer knows which card the selected card lies next to. It now only remains to bring the effect to a successful conclusion, and here of course, the performer has ample

choice of means, and will no doubt select a method which he personally prefers. Two conclusions are given herewith-- 1. The spectator is asked to re-assemble the pack and to cut it several times, and then to deal off the cards one by one, from the face of the pack, at the same time naming them. During this procedure the performer has his back to the spectator and has informed him that he will detect the selected card by the tone of the spectator's voice when he arrives at the card. 2. The performer is blindfolded and asks the spectator to hold his (performer's) hand as he runs it over the cards--which have been cut and then spread face up on the table. He stops at the chosen card, having been guided (?) by the mind of the spectator.

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DOUBLE-FACED CARDS.

From time to time in various magical books and publications, there have appeared methods for making double faced or double backed cards. Usually the author has prefaced his remarks with such phrases as "The Real Method" or "The Best Means", or something similar. However, all these authors have, in the long run, only achieved the same end as their predecessors, and in no case have they been able to produce such prepared cards as would, as regards appearance and feel, stand the test of comparison with a genuine card taken from the same pack as that from which the prepared card was made. The trouble has been that (i) the prepared card is discoloured, and (ii) that all semblance of glaze has disappeared from the surface of the card. These two factors have never, until the present moment, been overcome. The fact being that the processes used have been incorrect from their very commencement.

The usual method (minus the detail) was to soak two cards in water and then to split each card into a face and back. The two faces (or backs) were then stuck together, making a double faced card. Now playing cards are made from three sheets of material--not two as would appear from the above. The actual printing (face and back of card) is upon thin paper, whilst between the two lies a sheet of cartridge (or similar) paper upon which the paper sheets are stuck. The use of water will always cause the glaze to disappear from the card, and that is where the real fallacy of previous processes is so absurdly apparent. Although it was known to destroy the glaze (without which a card cannot appear genuine, and which cannot be replaced), these authors still continue to prescribe it.

THE CORRECT BATH FOR SOAKING CARDS IS PETROL (GASOLINE). Leave the card or cards to soak for about 20 minutes. Take out one card and with the aid of a knife, separate, at one corner, the paper face of the card from the two remaining thicknesses. Now immerse the card completely in the petrol and working from this separated corner, gently remove the whole paper face. Place the paper face to one side to dry. Now take the card which is to be used for the other face of the prepared card. Immerse this as before and from this card remove the paper back. Leave the face with the internal card to dry. When both parts have been drying for about half an hour, paste both sections with thin

office paste and stick them together. Smooth the thinner side of the card with a cloth and place it on one side for about fifteen minutes. In the meantime, heat up an electric iron to a moderate temperature (rather have it too cool than too hot), now smooth the faces of the prepared card with the iron. Trim round the edges of the card with a pair of scissors (the paper appears to stretch slightly in the process of separating) and then iron carefully round these edges to remove the slight "edge" created by cutting. By judicious ironing any warp in the card may be removed.

The card is now complete--undiscoloured and with its original glaze. Do not attempt to use the card for two hours.

Points to note: The object of ironing is to smooth the surface of the card from paste ridges (which will always occur) --not to dry the card--though it necessarily has that effect to some extent. If the iron is too hot, blisters will form on the face of the card.

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