

PHANTOM HAND OSCAR WIEGLE, JR.

A number of white pasteboard cards are shown all different and to contain a number on one side, all numbers varying in the hundreds and thousands. The cards are shuffled, and after cutting, a spectator removes five, holding number sides down. On a slate the performer now chalks, "THE TOTAL OF THE NUMBERS SELECTED WILL BE," explaining that a helpful spirit will write in chalk the total of the addition to be arrived at presently. Another slate is given spectator, he copying the numbers selected onto slate and adding them up. While this is being done, the first slate is given another to hold.

The copying and adding being finished, the spectator holds his slate for all to see and note the total. The second spectator shows his slate but no spirit writing is yet to be seen. The performer takes it back, saying something must have detained the spirit, and starts to erase the words. THEY ARE SEEN TO CHANGE TO NUMBERS OPENLY! Upon comparison with the first slate, EVERY ONE OF THE NUMBERS COINCIDE EXACTLY! And not only is the correct total revealed, but all figures of the addition check, so that both slates look alike!

The basic principle of this is that used in "Before Your Eyes" (Jinx No. 32). This presentation is good either for a repeat show, or a place where playing cards are not suitable. The cards are of white drawing board, playing card size. About 30 or 40 can be used. With bold strokes of black India ink the numbers are made. Use numbers from 100 to 1999, making more of the "thousand" cards than "hundred," it being in keeping with the effect.

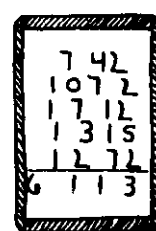
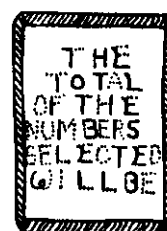
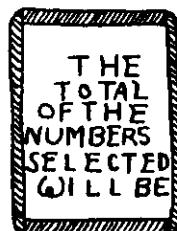
The five cards responsible for the effect are forced. In order from the top down they read: 742, 1072, 1712, 1315, and 1272. When added, the numbers total 6113. The five cards are on top to

start and left in place during shuffle. The pack is shown with numbers toward audience. In squaring the cards, the top 6 or 7 are held by left hand while the right turns the rest "face down" on them. Advance on spectator with pack in left hand and have him lift off some cards. As you ask if he cut at any point he wished, the misdirection allows you to turn over packet in hand and then the top five are taken. That's the force.

For the slate preparation print the words on as shown to cover the entire side of one slate. Make the downstroke of all "E's" slightly curved -- also the "L" of the word "total." The "S" in the word "numbers" is made to resemble a "5" and is unnoticed with the rest of the letters. The "W" in the last line is curved and looped so that the first part of it looks like a "6".

Letters and parts of letters are now erased to leave the figures as in the second sketch. These numbers are gone over with white paint. Before presenting, fill in the letters and parts of letters of the original message and cover all with a flap.

This slate, together with an unprepared one, the deck of cards, chalk and a soft erasing cloth are on your table to start.



After the card selection, pick up flap slate and write the message on flap, forming and spacing the letters as you know them to be underneath. You may have them on flap in pencil. Put slate on table, flap side down and hand ordinary slate to spectator. He turns cards over one at a time and writes numbers down and adds them. Thus they are put down in the correct order. Before he starts to add, mention that someone else should hold the message slate. Leave flap behind and as the writing looks the same, all is well. The first man adds and gets 6113. Ask second man if the total has appeared, but it hasn't. Take it back and start to erase, holding it so all can see. The figures appear in full view, and it is but the work of a moment to draw a line just above the total. Everything now checks.

INDETECTABLE TOM BOWYER

Devised about six years ago, this is an improvement on the Erdnase diagonal shift-palm. Others may have discovered similar moves but have never described anything quite the same. The steal can be accomplished with everyone watching your hands -- if they are that kind of people, YET IT IS POSITIVELY INDETECTABLE!

If a card has been chosen, riffle the deck for the person to return it, but squeeze at the inner end so he cannot force his card in all the way. It should protrude about half an inch, or as much more as you like, from the outer end of deck.

In any event, whatever the trick, you let project in this way whatever card is being inserted, and hold the deck in the left hand with the forefinger bent under it, the thumb on one side, the remaining three fingers on the other. Cover the cards with the right hand and immediately drop both hands FROM THE WRISTS, so the outer end of the deck is towards the floor. At the same time, push the protruding card to your left with the right little finger, until it presses against the left thumb, then shove it diagonally inwards through the deck with the right forefinger, until this card is also pressing against the left little finger.

The left hand then releases the deck entirely, the left forefinger pressing the cards into the right hand as it straightens out. The only parts of deck now visible will be the corner X shown in illustration, and the corner diagonally opposite.

The right hand holds the deck between the thumb around the corner X and its third finger is near the outer left hand corner. As for the chosen card, the right forefinger rests on corner A, and the little finger presses against corner B so that corner C is against the base of thumb. (continued on page 268)

OSTRACISM JOSEF BAUER

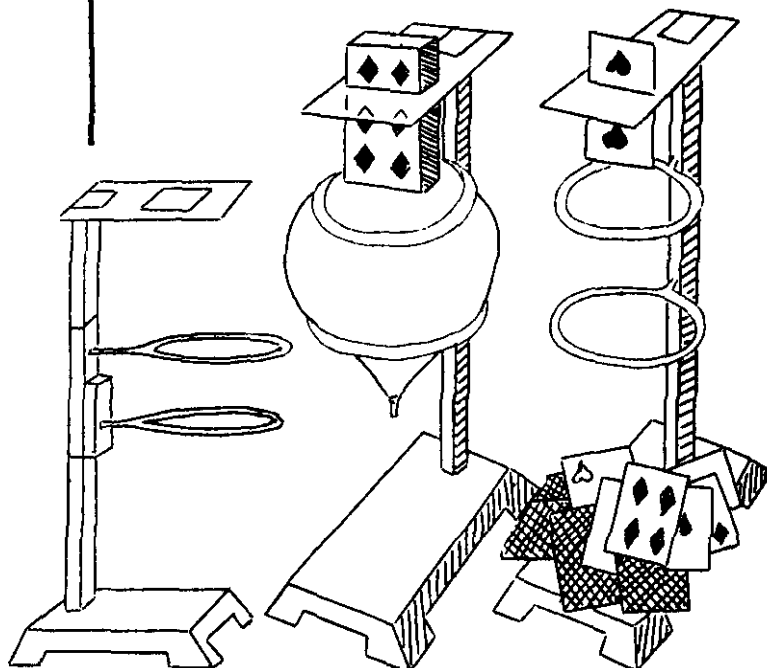
A new and original version of the card and balloon trick is this effect of Josef Bauer's taken from Magi, of Denmark. It is easily constructed, and has the advantage over other tricks inasmuch as it does not need preparation or setting.

The illustrations tell practically the whole story. A card is chosen, marked if desired, and shuffled back into the deck. A balloon is now blown up and inserted between the wire loop holders on stand. The deck is placed into the hole in the holder, the lower end of pack resting on the balloon. The wire loops, being fastened onto a tight fitting slide, can be pushed up to the right position as deck is put in place.

The selected card is named. With a cigarette tip, or a dart gun, the balloon is exploded. The deck drops and scatters, the selected card being left suspended in the holder, facing the spectators.

The holder for the deck is made of wood and about three-eighths of an inch thick. The opening is just a trifle wider than the deck, and just a bit deeper than the thickness of the cards. The surface of the rear edge of opening is well coated with an adhesive wax, such as diachylon plaster. Another idea is to glue into place a piece of standard adhesive tape. The selected card is marked, replaced,

and brought to the top of deck. The performer now dovetail shuffles openly, keeping the top card in place, and asks that he be told when to stop the mixing. The balloon is blown up as much as it will stand to make a loud report, put into place, and the deck inserted face out. As it is rested on balloon, it is pressed firmly against the wax, and top card is secured. The deck drops free, the selected card is left in view, and it is removed and tossed out.



EDITRIVIA

Ending all space allotments to the Proskauer Publicity Pageant which has reached its odoriferous climax, we fulfill our promise of last month to let you know what happened. The New York Times reporter, whose findings are reproduced below, cannot be surpassed for his description of the events as they appeared to him. He certainly understood the situation very well. The Jinx congratulates Mr. Proskauer on his successful evasion of the axe.

MYSTERY CLOAKS MAGICIANS' TRIAL

Case Against J. J. Proskauer
for Revealing Tricks End
Like a Vanishing Act

CHARGE MAGICALLY DENIED

Verdict Finding Society's Head
Not Guilty Appears From
Just Nowhere

No more mystery ever surrounded a Houdini masterpiece than cloaked the meeting of the parent assembly of the Society of American Magicians at the McAlpin last night.

Most of the mystery, however, was "official." Everybody involved in the case of the California Membership vs. Julien J. Proskauer, assembly president, accused of the unpardonable sin of telling how tricks are done—was officially as mum as John Mulholland after he makes a bird cage disappear.

But privately—and it was not illuminating to observe the extremes to which some of those concerned went to make their "private" opinions known—most of the interested parties paced themselves squelchy on the record before the meeting even started.

Mr. Proskauer, neatly gloomed and suave as usual, arrived at about 7:59. He greeted questioners effusively with "I have absolutely nothing to say," and when that almost howled over those who have sought news from the magicians' president before, he led the way to a corridor where two gentlemen, whom he introduced as Edward Dart, secretary of the local group, and Theodore Hardeen, brother of Houdini, were chatting.

Statement Magically Appears

Mr. Proskauer then vanished like his colleague's bird cage. Messrs. Dart and Hardeen went into a series of friendly but steadfast, "There is nothing to say" and headed for the meeting themselves. But somehow, in the brief time between the introduction and the farewells, a page and a half of single-spaced typewriting got itself into the hands of the press.

"Moving swiftly to dispose of charges that Julien J. Proskauer, president of the parent assembly of

the Society of American Magicians," it said, "exposed magical secrets, the society last night found their leader 'not guilty' of charges brought by Barkann Rosinoff of assembly No. 22 of the society."

The statement said a lot more. A quick count indicated it contained Mr. Proskauer's name ten times, and there was also a quote attributed to Mr. Hardeen to the effect that "I nominated Proskauer to the national presidency and I am with him now as I was then." Further, it revealed that "one bombshell exploded at the meeting"—which had not yet actually started—was a telegram from William Taylor, president of the Southern California local, on whose behalf Mr. Rosinoff was supposed to have brought the charges. The wire denied that any charges had been made, expressed surprise, etc., etc.

The final pre-meeting words came from national secretary Richard DuBois, who said nothing had happened, and nothing would; and from a man astonishingly resembling Mr. Hardeen, who pointed cryptically to the pocket into which the all-telling statement had disappeared and whispered: "You've got the whole story in there—but forget where you got it."

Unanimously Exonerated

The doors closed at about 8:45. Within fifteen minutes a ripple of applause filtered out of the corridor. Within three minutes Mr. DuBois and S. L. Quimby, assembly vice president, emerged importantly. In a minute the former was dictating.

"The executive committee considered the charges lodged against illustrious President Proskauer. They found them to be largely the result of 'misunderstanding,' consequent upon the distance between the parent assembly in New York and the assemblies throughout the country, reaching the Pacific Coast. President Proskauer was unanimously exonerated and at the parent assembly meeting was given a ringing"—

"A unanimous," amended Mr. Quimby.

"—a unanimous rising vote of confidence."

That seemed to settle it, and it developed that the executive committee had met earlier in the day. The assembly had the technical right to differ with its findings but chose not to exercise it.

The two spokesmen conferred privately, then added a joint bit. "At the program of magic following the meeting, illustrious President Proskauer and Compeer Rosinoff joined in presenting an unusual effect—"

Then they ran. As last query as to why the hurry brought only the reply: "Now we've got to see that they do it."

Winding up the year we should bow low to The Mysterious Dr. Ross, who is nearing the end of his second YEAR in the Rockefeller Rainbow Room. Dr. Ross, who graces a table only on request, and generally after the waiter has presented him with the customary \$5 bill in an envelope (it wouldn't be quite kosher for the Dr. to ask for remuneration so his stooges suggest it), presents an array of close-uppers. A spread of cards is made to turn over while a selected pasteboard "rides the wave." A spelling trick follows, and recently he has been using a "controlled coincidence" idea from Farelli and Orville Meyer "a la Jinx", after a four card location to take in all at the table, Dr. Ross shows a few mechanical puzzles of the "snap

back" and "ring on coil" type, and follows into coin effects such as the "coin in hank", the "Hang Ping Chien" classic, and the "Card and Coin" photo trick. Off and on he uses the well known but little used "Cap and Pence" and the "Deck That Cuts Itself." His cutest payoff is a production of a fresh flower for each lady at the table. In his short floor presentation, Dr. Ross cuts up a spectator's necktie, and the subtle part (?) is that the stooge happens (?) to be carrying the shears! However, two years at the class N.Y. spot where they mean it when they give you the check, means that The Mysterious Dr. Ross either has something on the ball --- or something on the boss.

Fred Rothenberg's Gold Bug effect is quite a masterpiece of thought and ingenuity. I first saw it at his recent "circus" party (the whole apartment was decorated and lithographed, the only thing missing being sawdust) where, after a mention of Poe's nightmare, a golden spider slowly lowered itself to the deck and arose carrying a genuinely shuffled up card from the middle of the pack. It's a sweet looking trick.

It seems as if all magic publications now carry mention of Extra Sensory Perception, due to the Rhine build up of telepathic possibilities. Two and a half years ago (Jinx No. 10) we published an effect under that very title, when Rhine first got well under way at Duke University. We didn't use the Rhine symbol cards because of possible duplication so made up 30 different picture cards. Two well knowns are, and have been, using this one man version steadily in their acts (one is a stage mentalist). Two and a half years is rather a record scoop. No?

Incidental dept: Rajah Raboid closed at the Ambassador (N.Y.) Trianon Room and took a S.S. Munargo cruise during the lay off. We're wondering how that blindfold knife throwing will work out on that deck platform if the sea is a bit angry or just swelly. --- Orville Meyer recently won \$5 from Genii for a trick "The Finders" which he had in Jinx No. 21 --- One of the better knowns wanted to do the Galli-Galli chicken effects because everybody else seemed to be doing it. He auditioned at a N.Y. swanky-swanky place, and the chicks started jumping or falling off the table. Result - no job. Albenice, a coming up manipulator is at the place (St. Moritz) now and, according to the manager, quite the rage. --- The Tablets of Osiris, the Baltimore club's official blaster, has turned out its hundredth consecutive issue. For almost nine years it has been stamping on magical lice. --- Which reminds up that Percy Abbott's Tops is celebrating the end of two years and is still a lusty infant. --- But India's only magical paper (in English) is folding up because of lack of subscribers. I've always thought this the most unique of them all, but in the main, I guess American magi just couldn't warm up to it.

Henry R. Evans, that able historian of all things magical, pens, "I admire the two black cats at the head of your paper. I have always had an admiration for the feline species, not only for their beauty and grace, but for their almost clairvoyant powers. Of all the animals the cat is the most "psychic", and in the ancient days in Egypt they were revered as sacred. The goddess Bast had the head of a cat."

Theo. Quimby

THE STANVON LESSONS FOR THE CUPS AND BALLS



(continued from page 260)

"Ladies and Gentlemen,-- In an age so enlightened as our own, it is really surprising to see how many popular fallacies spring up from day to day, and are accepted by the public mind as unchangeable laws of nature. Amongst these there is one which I propose to point out to you, and which I flatter myself I shall very easily dispose of. Many people have asserted, and amongst others the celebrated Erasmus of Rotterdam, that a material object can only be in one place at one time. Now, I maintain, on the contrary, that any object may be in several places at the same time, and that it is equally possible it may be nowhere at all."

"I must beg you to observe, in the first place, that I have nothing in my hands - with the exception of my fingers; and that between my fingers there is nothing save a few atoms of the mysterious fluid which we call the atmosphere, and through which our jolly old earth spins so merrily along. But we must leave the commonplace regions of astronomy and return to the mysteries of hermetic science."

"I have before me, as you will have noticed, three little cups or goblets. The metal of which these are composed is an amalgam of costly minerals, unknown even to the most profound philosophers. This mysterious composition, which resembles silver in its solidity, its color and the clearness of its ring, has over silver this great advantage, that it will at pleasure become as impalpable as air, so that solid bodies pass through these goblets as easily as they would through empty space. I will give you a curious illustration of this by making one goblet pass through another." (Here the performer will execute Sleight 10, already described. He will then continue, taking up the wand in the left hand and secretly palming a ball in the right hand.) "This little wand, you are possibly aware, ladies and gentlemen, goes by the name of Jacob's Rod. Why it is so called I really don't know; I only know that this simple looking wand has the faculty of producing various articles at pleasure. For instance, I require for the purpose of my experiment a little ball. My wand at once supplies me." (Ball produced from the wand by Sleight 3 and laid on table.)

Variation --- "Formerly I never used anything but cups made of solid gold. Later, however, it became necessary for me to try silver; even that was not entirely satisfactory, and now I never use anything but the metal the alchemists attributed to Jupiter and Mars, in other words common tin, as I find this saves me quite a lot of trouble and, incidentally, other people as well."

Having delivered the whole or part of the above, or some similar oration, the performer will proceed to exhibit a series of mysterious appearances and disappearances of the balls from beneath the cups. Each effect is known as a "Pass," and the arrangement is usually in accordance with his own taste; the following may serve as a guide, and form which a selection may be made to occupy, say ten minutes; longer

routines will weary an audience, and repetition possibly expose your methods. Further on, one or two complete professional routines from start to finish will be given.

From the performer's left, cups are A. B. C.

PASSES WITH ONE BALL (No duplicate).

Pass 1. To Place a Ball under each Cup and to Remove all without Lifting the Cups --- This pass is given a detailed explanation to familiarise readers with the feints and subtleties used. To save space other passes will be given more or less in the vernacular.

The performer continues: "You will kindly notice that I have nothing in my hands and that there is nothing under either of the cups." (Lifts and replaces each cup in turn, then takes up the ball.) "I shall place this ball under one of the cups." (Seems to place it in the left hand, really palming it in the right which forthwith lifts "C" while the left hand simulates the action of placing the ball under it. Sleight 6) "I now take another ball from my wand (the same ball, of course) and place it under the middle cup." This is actually done this time, the performer duplicating the actions employed when apparently placing the ball under the first cup. He continues: "I take still another ball from the wand - I beg your pardon. No! I certainly have nothing concealed in my hands" (shows hands, fingers apart). "I think I also heard someone assert that I only pretended to place the balls under the cups - that's really very unkind." (Raises the middle cup and picks up the ball at the finger tips of the right hand, holding it up that all may see it. He then, immediately, seems to replace the ball under the cup, but merely simulates the action by Sleight 6, the ball remaining in the right hand.) He continues: "We now have a ball under each of these two cups - we want just one more. I take that also from my wand (produces the one from palm) and place it under the third cup." This is actually done.

"We have now a ball under each of the three cups, the next thing is to remove them. A would-be 'wit' once remarked, 'nothing in that, just lift up the cups and take up the balls.'" Suiting the action to the word, the performer lifts "A" and picks up the ball, then when seeming to replace it, palms it as before, and continues, "A very good solution but not magical. The balls must be removed without raising the cups -- like this." Passing the right hand over "C", the ball being palmed by the second method (in the palm proper) that the fingers may be spread wide apart, he lowers the ball onto the top of the cup, then, raising the hand, picks it up by the finger tips, the effect being that it is actually pulled through the cup.

"Having no further use for this ball I return it to the wand." Does so by Sleight 4. "I remove the second ball in the same manner (movement repeated at "B") and return it also to the wand. There is no necessity for me to handle the cups, I will merely touch this third one with my wand and the ball will instantly appear on the end of it." The ball supposed to be on the end of the wand is, of course, invisible, but is nevertheless removed thence by the right hand, the palmed ball being dropped to the finger tips at the right moment. "I shall pass this also into the wand to join its companions. No! I am forgetting, we shall want it for the next experiment, so will leave it here on the table."

(To be continued)

THE ULTRA FIND ANNEMANN

Ever since Charles Jordan first brought out the endless chain principle of a dovetail shuffle around 1919 (and I believe the discovery of the principle belonged to Arthur Finley) I have deplored the one shortcoming in the location of a selected card by this means. I mean the necessity of going through the deck five or six times to follow the loops of the chain, and it never could be hidden that the performer was bobbing his head around and checking up on something.

On August 7th of 1937, I was playing with the trick while waiting on a show, and literally fell into the idea which now makes this a super stunt which has since fooled some of the best card men. They knew, of course, by the handling of cards at the start that the chain principle was in action but the location was by far cleaner and more decisive than ever before. To make everything clear (I know one friend who will snort at that) I'll start at the beginning for those who may not be acquainted with the principle.

When a deck is dovetailed, the shuffle may be genuine but the cards actually lie in two chains. Each half, interlaced with the other, lies in the same order as at first, although the cards of each half may be separated by the shuffle by cards of the other half. For instance, if one suit is arranged from Ace to King and then dovetail shuffled into the remainder of the deck, those thirteen cards, despite being mixed throughout the deck at random, will still lie in the same order, from Ace to King, in relation to each other. If all four suits were to be so arranged, stacked on top of each other, the deck cut exactly at center, and the halves shuffled together, the same rule would apply. The cards and suits would be mixed, but the relative order of each suit would be the same. Subsequent shuffles still keep the order of the suits, but on the second mixing there are four chains instead of two, and one must go through the cards four times in an endless chain to cover the cards of each suit. However, they **STAY IN RELATIVE ORDER!**

Take a deck right now. Separate the suits and arrange each set Ace to King reading from the face. Now put the packets together reading from the face of the pack Clubs, Hearts, Spades and Diamonds. This is according to the old code word CHaSeD, but you may use your own arrangement of suits. Put deck face down on table.

- (1) Cut deck a couple of times.
- (2) Cut into two parts (about even) and dovetail shuffle them together.
- (3) Give deck a couple of more cuts.
- (4) Cut into two parts and again shuffle.
- (5) Another complete cut or two.
- (6) Now cut into two piles.
- (7) Look at the top card of EITHER pile. Put it back into the center of the SAME pile.
- (8) Now dovetail shuffle the two piles
- (9) Finish by cutting deck once or twice.

Could anyone expect you to find a card after that procedure? Jordan did it, as I've said before, by starting with the right hand card of the pack after they were spread face up on the table, and following the endless chain over and over, time after time through the deck (a possi-

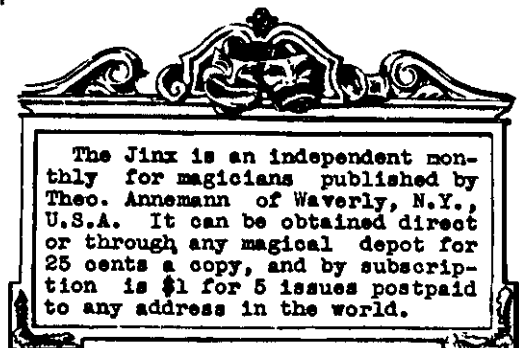
bility of eight times) until such a time when one card would be found out of place in relation to the cards of the same suit which originally were on either side of it in the original stack. In this case you need only go through the deck once, starting at the right hand end of spread.

Put your finger on the first card. Whatever it may be, let your eyes move to the left along the spread and look for the card of the same suit next in order (one higher). It shouldn't be far away. If you are pointing at the 4H, look for the 5H. If the KD, look for the Ace of the next suit in order, and then, after finding it, move your finger to the second card. Now look for the next card (one higher) of this suit. Continue in this manner, never missing a card as you continue moving your finger. To the onlooker (your head is looking down and a couple of feet from spread) you are touching each card in order. A little practice and you can move along quite rapidly.

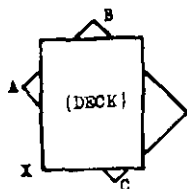
All at once you'll touch a card, and in looking on will see, not the next card in the chain, but the one after. You may be touching the 10S. Before you reach the JS you'll hit the QS. Something is undoubtedly askew. First, glance back to the right a bit and look for that Jack. If it is there, it is the selected card. If it isn't there, glance back to the left again until you find it. If it is found to the left beyond the Queen (and it must be beyond or it wouldn't be out of place) then the Queen is the right card.

This rule applies to any card in the deck that may be out of place. The best way to finish, after noting the right card, is to close up deck, run through it and toss the card face down on table. Spectator names and then looks. And the best way to practice, as suggested by Chester Morris, whose favorite it has become, is, not to look at the card during the shuffling and selecting, but to pencil mark the back. Later when you find the face up pasteboard you can verify it by the mark.

Extra talk about this feat is a bit unnecessary. Those who try it out will swear by it (if not at it) as the most perfect and genuine of all locations. To the onlooker there is no answer, as he does all the mixing, cutting, selecting, and added mixing while your back is turned. **THERE IS NO VISIBLE TRICKERY!** If you know the factory arrangement of any certain brand, you can have a new deck opened while your back is turned, and the selection made. My claim is only for the evolution of a more practical way of finding the card without giving the chain idea away by incessant head rotations. And if it isn't clear, please don't write. This is the fourth time I've put it down on paper, and I can't make it more to the point. I'll just have to wait until the time presents itself when I can do it for you personally. But don't say I didn't tell you!



(continued from page 264)



The left hand now takes the deck by gripping it at corner X between the thumb and forefinger. The right hand remains stationary while this is done, but its first three fingers straighten out slightly to allow the deck to be removed. It will be found that the chosen card will be left palmed in the right hand, securely held at corners B and C.

FOR A DIME TOM BOWYER

A cute trick by the above title sold for that very sum by Frank Chapman, was recently divulged by him "for nothing" in "Genii." In his version, the card that onlookers will naturally wish to examine is double-faced, which defect is avoided in the following method. I have also added a little touch to the card which becomes substituted for that originally shown.

Discard the 6S from deck you intend using. Take a 6H from a similar pack and blacken its pips and indexes with India ink. Then take any extra card which came with the deck (the Joker or the bridge score) and print on the face of it, in large letters, "LOOK IN THE OTHER FILE AGAIN!"

Set deck by placing lettered card reversed in center. Place blackened 6H near center same way as the others. On top or bottom have the ordinary 6H belonging to deck.

To present, remove 6H and hold deck face down in other hand. Call attention to the fact that you insert the Six face up in center. When you do, secretly steal it out by any method. I suggest my own method described in this issue. Immediately hand the deck to someone, face up, telling him to deal the cards into two face up piles, with the red cards in one heap and the blacks in another. Instruct him also that, when he comes to the face down card -- "the Six of Hearts" (?) -- he is to leave it face down and deal it with the other red cards. Meanwhile, you pocket the one you have palmed.

The spectator will never notice that he has dealt a black Six of Hearts among the cards of that color, and when he is finished you square each pile very deliberately. Then announce that you will cause the reversed Six to pass magically from among the red cards to the black pile. Command it to do so and then have spectator look through the black cards, which he does without result. Act surprised and have him then look over the red cards, when the face down card is found to be still there. Take it from him, turn it over, and let spectator read the message thereon. Upon obeying these instructions and scrutinizing the black cards once more, the surprisingly black Six of Hearts is pointed out to him, with the explanation that it has gotten that way through being in close proximity to the more sombre hued pasteboards!

Possibly that Fricke-Fleming "It's a Pip" liquid could be used advantageously for preparing this card. Then at the finish you could visibly change it back to a red Six.

PREPOSTEROUS MARTIN GARDINER

Of all spelling ideas this has claim to being the most novel to date. The hardest part is to bring the selected card to 3rd from the top. You may use your own method, but I have a fair appearing way that you may like. Make a key card by pencil dotting the upper left and lower right corners of any one. Have it on the bottom.

Spread deck and while your back is turned have one drawn and placed on top of spread. Deck is squared and cut by spectator. Turn around and spread deck a second time. "Is that what you did while my back was turned?" Go through the same operations. But although you appear to carelessly draw out a card and put it on top, you pull out the card second above the key which you spot in spread. Turn it over before it is free from spread so that it levers upper portion of spread slightly forward as shown. Place card on top. When you square deck, the upper portion will be jogged a bit forward, and when you push the two halves together, the thumb in back holds a small break between the halves. Deck is cut at this break bringing chosen card third from top.



You will find this a handy way to control a selected card for other effects. It enables you to bring the card to the top or any desired position with perfectly natural moves. In this particular trick you produce the selected card in the following absurd manner.

Hand the deck to someone with the request that he deal the cards from the top of the deck to the table, dealing any number he may wish between five and ten inclusive. After he has done so, pick up the packet of cards from the table, and by shifting single cards from top to bottom of packet, spell out the words of a short sentence. At the termination of each word turn over the NEXT or top card of packet and discard it. At the conclusion of the sentence one card will remain in the hand. When turned over it is disclosed as the selected card!

You will have to memorize six sentences and their corresponding numbers. They are;

- If the number of cards in the packet is five, the sentence is, "Your card is left."
- If six, "This is the selected card."
- If seven, "The last card will be yours."
- If eight, "The last card is the selected card."
- If nine, "The last card will be your chosen card."
- If ten, "The last card will be the card you chose."

Remember to shift a card from top to bottom for each letter, and when the word is completed, the NEXT card is shown and discarded. The remaining card -- believe it or not -- will always be the one selected.