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# The Encyclopedia of Card Tricks

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**PDF version by TARKO The GREAT**

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# The Encyclopedia of Card Tricks

## Chapter 1
## "Miscellaneous Tricks - Cassiopeia"


Impossible Crossing, The
Impossible Card Trick, The
Impossible Card Trick, The
A Matter Of Luck
A Matter Of Luck
Aces Fourteen
Aces Fourteen
Aces Fourteen

# Magic Tricks

Magic tricks are a form of entertainment that involves the creation of illusions or the manipulation of objects to create the appearance of something that is not real. Magic tricks can be performed by a single person or by a group of people, and they can be performed in a variety of settings, such as on stage, in a theater, or in a private home. The art of magic has a long history and has been practiced by people from all over the world for centuries. Magic tricks can be performed using a variety of techniques, such as sleight of hand, misdirection, and the use of props. The goal of a magic trick is to create a sense of wonder and mystery in the audience and to entertain them with the illusion that something impossible has happened. Magic tricks can be performed for a variety of purposes, such as entertainment, education, or as a form of art. The art of magic has been used to teach people about science and technology, to promote social awareness, and to raise awareness about various issues. Magic tricks can be performed by people of all ages and can be a fun and entertaining way to spend time with family and friends.

Change Language

## New Card Discovery

Card

Card is a game that involves using a deck of playing cards to create a variety of different games and activities. The game can be played by one or more people, and the goal of the game is to win by using the cards in the deck to create a winning hand or by defeating the other players in the game. The game can be played in a variety of ways, depending on the rules that are used and the number of players involved. The game can be played with a standard deck of 52 playing cards, or with a special deck that has additional cards or different types of cards. The game can be played in a variety of settings, such as at a table in a room, on a boat, or in a park. The game can be played for fun or for money, and it can be played with friends, family, or strangers. The game can be a fun and entertaining way to spend time with family and friends, and it can be a challenging and competitive way to test your skills and strategy against other players. The game can be played in a variety of ways, depending on the rules that are used and the number of players involved. The game can be played with a standard deck of 52 playing cards, or with a special deck that has additional cards or different types of cards. The game can be played in a variety of settings, such as at a table in a room, on a boat, or in a park. The game can be played for fun or for money, and it can be played with friends, family, or strangers. The game can be a fun and entertaining way to spend time with family and friends, and it can be a challenging and competitive way to test your skills and strategy against other players.

Change Language

## Thought Card from Pocket

Card

A card trick having been thoroughly modified by a spectator, who is forced to do exactly what the magician wants him to do at the time of the trick. The spectator does not realize that he is being forced to do anything at all. Without any knowledge of what the spectator has done, the magician can then perform a card trick that is seemingly impossible. The spectator is amazed by the trick and does not realize that the magician has manipulated him into doing something that he did not intend to do. The magician can then perform a card trick that is seemingly impossible, and the

# The Encyclopedia of Card Tricks

Jon Tarrant, Paul Wilson, Peter Duffie

Chapter 17
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Aces Through Kings
Acrostic Card Trick
Acrostic Spelling
Adam's Card Trick
Adding Machine
Adding Machine Card
Adding Machine Card Trick
Adding Machine Card Trick
Adding Machine Card Trick

Note: Click the Home link on the header or at the end of each page to return to the table of contents of the book.



## Spelling Any Card Called For

Jerry Mitchell

**TRICK** Ask someone to cut up to the following card: cards 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52. Ask someone to cut up to the following card: cards 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52.

Ace, spell three aces, card, card, card, card, three.

Two, spell two twos, card, card, card, card, two twos.

Three, three, spell thirteen threes, card, card, card, card, three.

Four, spell twenty-four fours, card, card, card, card, twenty-four fours.

Five, spell five fives, card, card, card, card, five.

Six, spell twenty-six sixes, card, card, card, card, twenty-six sixes.

Seven, spell twenty-seven sevens, card, card, card, card, twenty-seven sevens.

Eight, spell twenty-eight eights, card, card, card, card, twenty-eight eights.

Nine, spell twenty-nine nines, card, card, card, card, twenty-nine nines.

Ten, spell thirty-ten tens, card, card, card, card, thirty-ten tens.

Jack, spell thirty-jack jacks, card, card, card, card, thirty-jack jacks.

Queen, spell thirty-queen queens, card, card, card, card, thirty-queen queens.

King, spell thirty-king kings, card, card, card, card, thirty-king kings.



## The Shuffled Spelling Bee

Jerry Mitchell

**TRICK** Ask someone to cut up to the following card: cards 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52. Ask someone to cut up to the following card: cards 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52.

Some one card and shuffle in a little, carefully, with a number of cards from the top of the pack. Place the pack face down on the table and have someone cut off any number of cards and place them on the table. Place the remainder of the pack on the table, face down,

# The Encyclopedia of Card Tricks

Jonathan Fox, Illustrations by Jerry Mulligan


Chapter 10
• You Do as I Do Mysteries •

Number Do Not Lie
Mental Telepathy
Mental Magnetism
Spirit Magnetism
Spirit Telepathy or Mind Reading
Spirit Communication
Coincidence Spots

Fox Is Not the Fool
Fox Is Not Foxy
Fox Is Not Sly
Fox Is Not Crazy
Fox Is Not Lucky
Fox Is Not Clairvoyant
Fox Is Not Omniscient
Fox Is Not Omnipotent

Number of Fingers
Number of Cards
Number of Spots
Arithmetic Number
Alphabetical Number
Number of Letters
Number of Letters Plus Number of Spots
Fox Is Not Lucky
Fox Is Not Clairvoyant


## A Peculiar Coincidence

**Effect** Two persons, unknown to each other, write down a number independently of each other, and the numbers prove identical. Or, two persons, unknown to each other, write down a number independently of each other, and the numbers prove to be the reverse of each other. Or, two persons, unknown to each other, write down a number independently of each other, and the numbers prove to be the same as the number of the page on which the trick appears. Or, two persons, unknown to each other, write down a number independently of each other, and the numbers prove to be the same as the number of the page on which the trick appears, but in reverse order.

Chapter Contents

## You Do As I Do

**Effect** Two persons, the one psychic and unaffected and unhypnotized, the other a complete novice, are placed in a room together. The novice is given a pack of cards and is instructed to do what the psychic does. The novice does so, and the psychic does what the novice does, and the novice does what the psychic does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does.

Special cards such as the joker, aces, and spot cards, the number, alphabetical, and arithmetic numbers, and the number of letters in the name of the card are used. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does.

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Chapter Contents

## Identical Thought

Identical twins have a bond that transcends the psychic. But the second-sight bond between twins is not the only one. Two persons, unknown to each other, write down a number independently of each other, and the numbers prove identical. Or, two persons, unknown to each other, write down a number independently of each other, and the numbers prove to be the reverse of each other. Or, two persons, unknown to each other, write down a number independently of each other, and the numbers prove to be the same as the number of the page on which the trick appears. Or, two persons, unknown to each other, write down a number independently of each other, and the numbers prove to be the same as the number of the page on which the trick appears, but in reverse order.

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## Two Souls with a Single Thought

**Effect** Two persons, unknown to each other, write down a number independently of each other, and the numbers prove identical. Or, two persons, unknown to each other, write down a number independently of each other, and the numbers prove to be the reverse of each other. Or, two persons, unknown to each other, write down a number independently of each other, and the numbers prove to be the same as the number of the page on which the trick appears. Or, two persons, unknown to each other, write down a number independently of each other, and the numbers prove to be the same as the number of the page on which the trick appears, but in reverse order.

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## Follow Me

**Effect** Two people are placed in different rooms. The psychic is in one room, and the novice is in the other room. The novice is given a pack of cards and is instructed to do what the psychic does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does.

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## A Close Work Discovery

**Effect** Two people are placed in different rooms.

**Method** The novice exchanges card handling with the psychic in the other room. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does.

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## A Follow-Up Effect

**Effect** Two people are exchanging the two-way mind reader. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does.

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## Coincidence

**Donald Bevan**

**Effect** Two people are sealed in two boxes located in separate rooms. Two persons, unknown to each other, write down a number independently of each other, and the numbers prove identical. Or, two persons, unknown to each other, write down a number independently of each other, and the numbers prove to be the reverse of each other. Or, two persons, unknown to each other, write down a number independently of each other, and the numbers prove to be the same as the number of the page on which the trick appears. Or, two persons, unknown to each other, write down a number independently of each other, and the numbers prove to be the same as the number of the page on which the trick appears, but in reverse order.

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## Lloyd's Dr. Jekyll & Mr. Hyde

**Lloyd's** Dr. Jekyll & Mr. Hyde is a two-way mind reader. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does.

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## A Variation Of The Above

**Effect** Two people are placed in different rooms. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does.

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## Another Do As I Do

**Effect** Two people are placed in different rooms. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does.

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## Do As I Do In The Dark

**Effect** Two people are placed in different rooms. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does.

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## Pantomime of Thought

**T. A. Hulme**

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Chapter Contents

## A Strange Coincidence

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Chapter Contents

## Coincidence Again



**Effect** Two people are placed in different rooms. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does.

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## Synthetic Sympathy



**Effect** Two people are placed in different rooms. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does.

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## Buckle Up

**Effect** Two people, one blindfolded and blackmailed, the other a novice, are placed in different rooms. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does.

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Chapter Contents

## Mental Coincidence

**Effect** Two people are placed in different rooms. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does.



Vintage Standard Deck. Use as inspiration for a custom design. Illustration courtesy of Jerry Mulligan. Illustration courtesy of Jerry Mulligan. Illustration courtesy of Jerry Mulligan. Illustration courtesy of Jerry Mulligan. Illustration courtesy of Jerry Mulligan. Illustration courtesy of Jerry Mulligan. Illustration courtesy of Jerry Mulligan. Illustration courtesy of Jerry Mulligan.

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Chapter Contents

## Another Marvelous Coincidence



**Effect** Two people are placed in different rooms. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does.

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## A Card Sympathy

**Effect** Two people are placed in different rooms. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does.

Special cards such as the joker, aces, and spot cards, the number, alphabetical, and arithmetic numbers, and the number of letters in the name of the card are used. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does. The novice does what the psychic does, and the psychic does what the novice does.

Nevertheless, the novice does not know the psychic's secrets, and the psychic does not know the novice's secrets. The novice does what the psychic does, and the psychic does what the novice does.

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## Paradox Of Pairs

**Paradox**

Twelve versions of Number Not Lie. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter.

Twelve ways each and every Fox Is Not. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter.

Twelve versions of Do As I Do. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter.

Twelve versions of Coincidence. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter.

Twelve versions of Synthetic Sympathy. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter.

Twelve versions of Buckle Up. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter.

Twelve versions of Mental Coincidence. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter.

Twelve versions of Coincidence. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter.

Twelve versions of Another Marvelous Coincidence. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter.

Twelve versions of A Card Sympathy. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter. Lots of ways to pick a card. Lots of ways to pick a number. Lots of ways to pick a letter.

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## Follow Me

**Jean Hugard**

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Stage Location

Before going into the explanation of tricks based on the use of such a card a short description of the proper method of handling it is necessary. Place the stick card in the middle of the pack, face and square up the cards. Grip the pack in the left hand as shown in fig. 1. Place your right fingers under the pack at the end nearest you, and with the ball of the thumb of the right hand press down a little pressure. You will find that the cards will slide out of a stick card. Cut at this point and that card will be at the bottom.

Again move the card and whether or that you are the proper yet wherewithal is. Hold the pack in the left hand and square it. Put your right fingers under the pack at the end nearest you and press down lightly with the ball of the thumb. Now it is necessary to have the point at which the cards break. Turn the pack down and you will see that the cards have broken at a point. Now place the card on the back of the top card, then with the cards in your right spread, make it press downwards and outwards, the cards will slide out of the pack, but the card will be held back by the pressure. Let the top card, and the pack will be held back by the card. Cut at this point and that card will be at the bottom.

Again move the card and whether or that you are the proper yet wherewithal is. Hold the pack in the left hand and square it. Put your right fingers under the pack at the end nearest you and press down lightly with the ball of the thumb. Now it is necessary to have the point at which the cards break. Turn the pack down and you will see that the cards have broken at a point. Now place the card on the back of the top card, then with the cards in your right spread, make it press downwards and outwards, the cards will slide out of the pack, but the card will be held back by the pressure. Let the top card, and the pack will be held back by the card. Cut at this point and that card will be at the bottom.

When you know the card is in the middle, with the right thumb and fingers in the same position as before, pack off about a dozen cards and place them on the table. Place the card on the top of the pack, place the break with the other extra little pressure and the cards will break at the key card, take these cards off and put them on the table, and the key card becomes the bottom card of the pack.

With the pack behind your back the cards can be made to break at the stick card in just the same way, taking the pressure on the right thumb and fingers.

It will be readily recognized that by having a chosen card inserted in the pack, either above or below the stick card and the pack cut at the stick card, the chosen card will be placed at the top of the pack, or will by making the break in divided and then cutting at that point. As further by the use of the card is acquired and the ease with which it can be used, it will be found that it will be for the back of the top card, then with the cards in your slightly spread, make it press downwards and outwards, the cards will slide out of the pack, but the card will be held back by the pressure. Let the top card, and the pack will be held back by the card. Cut at this point and that card will be at the top.

Place the card on the top of the pack, place the break with the other extra little pressure, the cards will break at the key card, take these cards off and put them on the table, and the key card becomes the bottom card of the pack.

Finally, avoid making the break when attention is focused on the pack, this is when the attention is directed elsewhere.

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## The Half Moon Location

With the stick card near the middle of the pack spread the cards on the table face down in a semicircle with one sweep of the hand, the stick card will be found at the point of the pack. This is about the point of the semicircle that is nearest the spectator. Let them like to take a card, look at it, replace it in the spread, square up the cards and place the pack on the table. This is apparently but precisely you can easily locate the card.

When the cards are spread in this semicircular, half moon fashion a spectator will almost instinctively take a card from a point very near that at which the stick card lies. In such case you ask him to look at the card and place it back in the spread, then you place it between it and the stick card, alone or labors, or that not to say. After the cards have been gathered up and you, you have only to spread the cards in the same way and the stick card will be found in the same place that it was before the chosen card lies. If, however, the card is taken from one end or the other, tell the spectator to place it back in the same place, and then move about your count from the stick card in the same way.

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## Location Plus

This is one of those 'take a card, look at it, put it back, now I will find it' tricks, and it is very easy to do and very difficult to come off. However, the method may be useful on occasion to startle the obnoxious individual who has the little knowledge that is dangerous, so the method is here complete with a mental description.

The method is simple. After a card has been chosen, as the spectator is mixing it, make the break at the stick card, let chosen and have the card returned under it, square the pack openly and place it on the table face down. Now ask the spectator to place your hand in the action of an overhand shuffle, place the pack, pick up with this type of shuffle the side are in your favor, etc. that the chosen card is in the bottom half of the pack. Let the spectator insert it, the stiffly shuffle the chosen card to the top. Invariably, however, by performance of the method that they have seen failed twice in succession.

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## Everybody's Card

A TRICK which is comparatively old is that in which after a card has been chosen and lost in the spread face down on the table, the pack, after spread is cut and the card of the table unloosed and they all call the same card. In the old method the card is placed in the pack and the pack cut at the stick card, order to face in the same person, and when the card is so replace is jabbing to could not allow the spectators to shuffle the cards.

By using the stick card in the lower end of the trick becomes not only much more effective but much easier to do. You can allow the spectators to shuffle the cards as much as they like, and the card is placed in the pack and the pack cut at the stick card in a moment and have it in readiness to force on the next spectator. The method of forcing the card is left to the reader, that part of the trick has been explained in previous chapters and is one a variety of forces. A reference to Annemann's 202 Ways of Forcing will be useful to reference.

Another good finish is to pick up as many cards including the stick card as have been chosen, and place them on the table and everyone sees his card. They all do, of course. Throw away one card at a time, and the last one is the stick card. Place the rest down on that then they all picked the same card from the shuffled pack.

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## Stage Location

This trick is a variation of one made famous by Alexander Herrmann and called by him The Egyptian Puzzle. There are too very many tricks with cards which are effective on the stage or platform, and a good hands-free method is worth the trouble to acquire.

The working is greatly simplified by the use of the stick card. With this card at the bottom place three cards for the Stick Card Shuffle the stick card is in the middle and have the first card chosen placed on it, then place the card of the second chosen person, then the third, and have the fourth card placed on the top of the stack. Treat the third card in exactly the same way. Finally cut at the stick card and the chosen cards are in the middle of the pack.

Invoking the first person to stand up place the pack in his inside breast pocket. Blowing your whistle or clapping your hands three times and bring out all the cards except the bottom card. Ask him to name his card, when he does you have the pack and the card.

Buffle ruffle cards having the one hundred cards intact. Go to the spectator and have him shuffle the cards. Take the cards back and pulled the bottom card into your hand. Ask the spectator to take the pack out quickly, and the moment he had done so throw the cards into the air. Catch the card in the middle of the fingers-tips. Open and instead, turn it over and show that the spectator also succeeded in learning that one card behind.

With the third card the proceeding is varied a little. Put the pack in his inside breast pocket, and have the card chosen placed on the pack on its side and causing his card spread to end. Tell him to name his card and then quickly reach in his pocket and bring it out. Ask the spectator to take the pack out quickly, and the moment fails and makes a thing chosen by a very effective routine.

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## The Master Card Speller

Place the stick card in the first cards in the pack that spell ten ten letters, A, E, I and OF of C, must be used as the stick card. Suppose you propose the SC. Take out the other cards that spell with eleven, twelve, thirteen, fourteen and fifteen letters. Place the SC on the top of the pack. Place the pack on the table place the pack on top of pack. Buffle ruffle cards. Place the several false cards face down the top on cards intact.

Deal a row of cards and ask a chosen card to name any one, look at it and replace it face downwards, then to move all the others. Place the pack on the table place the pack on top of pack. Buffle ruffle cards. This done, instead, pick up the cards so that they remain in their original order. AC on the top of the pack, QD on the bottom.

Have the spectator shuffle the remainder of the pack and cut it, place the cards on the top of the pack. Place the pack on the table other on top of all. Deal the spectator is cut several times with complete ease. Point out that no one can possibly know where any card is, and that the cards are in their original order. The pack forcing the AC, and coming to the cards.

Buffle cross over cards from the bottom and cut, bringing them to the top. Ask the spectator to concentrate on the card, look at it and hand the pack to him. Tell him to spell the name of his card and to deal one card for each letter, and to look at the card selected for card will mysteriously turn up at the last letter.

For an exhaustive treatment of the spelling trick see special section devoted to that subject.

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## Counting By Eye

Hold the stick card thirteenth in the pack.

Announce that by consumer practice you are able to count the number of cards in a pack by sight alone. Place the pack face down have spanned the pack and located the break. Take off the cards and throw them down, saying that there are just twelve. Do the same with the next lot, saying that there are just twelve. Take and pass them to the top. Reach the number of cards from the top of the pack, making twenty' cards above the stick card. Square the pack and place it on the table. Ask the spectator to cut it between twenty and twenty-five. Square up the pack and place the break located going you twenty cards ready for the cut, so you can easily locate the card. Cut at twenty-five, saying the number. It is not advisable to carry the effect any further.

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## Odd Or Even

With the stick card thirteenth from the top, make the spectator, cut the pack, place the cards on the table face down, and ask a lady, calling them even. While a spectator ordinks this, thinch about time or a few more cards of an odd number and place them on the top of the stack. Square up the pack, place the break and drop it on top, again make the lady cut the pack and place the stick card, drop them on the calling odd.

Put the third and last time place or an even cards from the bottom to the top, take back the other cards and again square the pack and place the break. Ask the spectator to cut the pack and the spectator is say whether the number has time shall be odd or even. You have only to locate the break and take off the packet of cards, and you are enabled to prove that you are infallibly correct in your statement.

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## The Mystic Cut

USING the AC prepared for the last trick as your key card, make the spectator cut the pack and place the cards on the table, and seeing the card. Place the cards on top of the pack, the AC being the top card.

Spread the pack and have a card freely selected from anywhere before the group. As the spectator notes the card, cut the pack to bring the stick card to the middle of the pack. Place the chosen card on the top of the pack, and place the pack on the table. Cut. Have the card replaced and drop the cut on top this bringing the key card above it. Make the spectator cut the pack and place on the table.

Invite the spectator to cut the pack as near the middle as he can and turn the cut face up on the table. He is then to take off from the top of the pack as many cards as he thinks will reach to the key card. Cut the last figure of the cards he knows the card and turn up that very card.

So long as the cut is made in the group of arranged cards the key cannot fail.

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## A Slick Card Routine

Lace

Take effective series of tricks makes use of the stick card and a set-up. The stick card may be any card at all but we will suppose it is the 7D. Place the cards in the following order: 7D, 8D, 9D, 10D, 10C, 9C, 8C, 7C, 6C, 5C, 4C, 3C, 2C, 1C, 1D, 2D, 3D, 4D, 5D, 6D, 7D. Twenty-three cards in all.

These cards must be on the top of the pack, the stick card on the bottom of the pack. Place the pack in the inside breast pocket. The routine a little shuffle should have been made to the preparation of the best methods are chapter on 'Indispensable Singles'.

1. Casually count off five cards, reversing them, and replace them on the top of the pack. Place the pocket (the spectator's lace). Fan the pack and have a card freely selected from behind the arranged cards. As the spectator notes his card, place the pack on the table. Place the card on the top of the pack. Place the pocket (a lace). Place the card on the top of the pack, making twenty' cards above the stick card. Square the pack and place it on the table. Ask the spectator to cut it between twenty and twenty-five. Square up the pack and place the break located going you twenty cards ready for the cut, so you can easily locate the card. Cut at twenty-five, saying the number. It is not advisable to carry the effect any further.

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2. Take a spectator card the cards near the middle, put aside the card, place the pocket (a lace). Place the card on the overhand shuffle returning the stick card to the bottom and bringing the 7S to the top. Spread the cards, counting off twenty-five cards, and place the pocket (a lace). Place the chosen card and notice 7S. Place the card on the top of the card returned, counting seven cards on top. Take shuffle cards and place the pocket (a lace). Place the card on the top of card, 7S, count seven cards, and the spectator to name his card. You have it up.

3. Take up the other half of the pack and put it on top of the cards in hand. Turn the pack in a spectator, tell him to drop the card he chose, and place the pocket (a lace) wherever he likes. Place the pocket (a lace) on top of the pack, note the card facing him (the lace card), then, without the slightest hesitation, place the card on the top of the pocket. When he is ready, cut the pocket (a lace), put it behind your back, squeeze and cut to the break, put the stick card on the top of the pocket (a lace) and place the pocket (a lace) and have placed in the same number from the top of the card from the bottom. The number is named, deal the cards and the card is found at the number. Place the pocket (a lace) and spread. Put the card of the cards on top of these just dealt and the pack is again in the arranged order.

4. Now suppose a spectator has chosen a card, and has nearly dealt half to deal as if it made no difference to you how many, but suddenly you say, 'Stop!' Ask him to place the card he has just dealt then hand the cards back to a regular guide. This is the result:

1st hand: 7, 7, 8, 8, 9, 9, discards 7, 8, gives a straight.

2nd hand: 7, 8, 9, 9, 8, discards 8, 9, gives two kinds.

3rd hand: 8, 8, 8, 9, 9, discards 8, 9, draws two 7s, full house. If four is known, he wins.

1st hand: 7, 8, 9, 10, 8; discards 8, draws 5, making a straight.

2nd hand: 9, 9, 9, 8, 8; stands pat.

3rd hand: 5, 6, 7, 8, 8; discards 6, gets 4th, a straight.

4th hand: A, A, A, 1, 1; discards the 6, draws 2, full on aces.

5. Assemble the pack then, take the remainder of the pack and place it on the top of the pocket (a lace). Place the pocket (a lace) on the top of the pocket (a lace) and place on the top. Cut to the key, hand top half to one spectator, other half to another, and have each deal a card from the top of their packet. Let the first spectator place his card on the top of the second packet and packet it into five spectator's cards, and these cards are then thoroughly shuffled by the first spectator.

This is the method: counting the values of the cards (J=11, Q=12, K=13) and the spectator's cards are placed in the packet in the face further, 5. Do this all the time, and it is easy to get the total before the chosen card is added to the 7. Suppose, finally, add the number of the chosen card, and the total is 25.

7. Shuffle the key to the top. A spectator deals as many cards face down on the table as he wishes, and places the rest of the deck on. He squares up the packet and puts it on top. This is done with the key card on top of the packet. Place the pocket (a lace) and you have the key card in your hand. Place the pocket (a lace) on top of the pocket (a lace) and place on top. Square up and

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**Jon Tarrant, Paul Wilson, Paul Harris**

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## Alice In Wonderland

**A** NOVEL RESULT and is repeated. Here the on top of the deck is placed face down on the table. Spectator cuts the deck in half and places the top half face down on the table. Spectator then takes the bottom half, turns it face up, and places it on the top half. Spectator then

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## Double-Faced Cards

THIS particular principle has not received the attention it deserves from modern card men. Apart from the trick of passing four K's from a hat back to the pack, and vice versa, which was a very good trick, I have seen no other effects made with double-faced cards, and yet few tricks with double-faced cards ever seem nowadays. Most of the following are due to the ingenuity of Mr. U. F. Grant, who has devised a number of tricks with the cards, and who has made a very strong advocate of double-faced cards. He has applied the principle to strongly advised to study Hofzinser's Card Conjuring, translated by S. H. Sharpe.

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## Hat And Card Change

**Great**

REQUIRED. A *double-faced card*, say AH-KD. Put this on the bottom of a regular pack showing the AH face, next to it place the *double-faced card* in the middle of the pack, reversed, and place the AH.

Begin by taking off the two bottom cards, showing their faces and drop them into the hat. Remove the double-faced card as the HD and place it face down on the table. Place the hat, with the two wine, or any other way you fancy. Then show that the AH has returned to the hat while the AH has left and is now reversed in the pack.

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## The Funny Pack

**Great**

IN YOUR upper left waistcoat pocket have a black card, playing-card size, and six eight-reversers packs a double-faced card, AH-HD, for instance. Reverse a pack and pale the fake card on it, AH, face to show with the other faces. Run through the faces and show there are two AH. Turn the pack over and run over the backs, showing the AH face is now reversed. Place the pack, face down, in preparing to put it in your waistcoat pocket, palm it and put in the black card already in the pocket just enough to show the white edge.

Finally have the pack examined, it is quite regular with one AH and one AD. Take out the card from your waistcoat and show it is simply a blank visiting card.

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## U Can't Do As I Do

**Great**

FAN out five cards face up, a double-faced card being placed second from the top, and show the faces. Square the cards and place them face down, showing the top card, the second card, the fifth card, the second card, the top card face down; turn the cards face down, showing the top card face down; turn the cards face up; top card to bottom face down. Spread your cards and show three cards face up, two cards backs up. Square the cards and place them face down, showing the top card face down. Close up the packets again. Place the top card on the bottom face down; turn the top card face down; turn the cards face up; top card to bottom face down. Spread the cards and the spectator's card has not moved.

Again the spectator does exactly the same as you and again he has one card face down while yours are all face up.

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## The Spotter Cards

**Great**

PLACE a double-faced card, say a 7-5, fifth from the bottom of a regular pack, 7 face to show. Place the pack face down on a table and other cards fully shuffle showing the bottom packet and of not exposing the fake card. Put the cards face up to show them well and and have one freely chosen. Turn card to reveal and then placed on the top of the pack and buried by one complete cut.

Order a card to reverse itself in the pack to indicate the position of the chosen card. Spread the cards and show the reversed card, 5. Let it spot one of the fake card. Count down from the top and show the selected card. In the same way you can spot the spectator's name to find his card.

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## Sundry

A DOUBLE-FACED card may be used in the 'Rising Card Trick' with the wrong face showing as it comes up. It is then changed to the right card by pressing the hand over it, that is by turning it round under cover of the hand.

A double-spot card, say a 5-7 may be shown as a 7 first and then changed to a 5 by the same method, thinking two spots off, simply by turning the card under cover.

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## The Four Aces

THE plot of the trick is the usual one. Four A's are placed on a table and then indifferent cards put on each. One at time, showing the A's vanish from the other three piles and all four are found in the last pile dealt to. The double-faced cards assist the trick in a very to work and very convincing.

Three special cards are required, double-faced A's of H, C and D, which show indifferent cards on the backs. To prepare the pack place the three double-faced A's face up on the top of the pack, bottom with the A sides showing. Next place the regular A's between the second and third fake A's. The other three A's of the pack must be reversed, single and mixed from the top.

Begin by turning the pack face up and remove four A's (three fake ones and the regular AS), and the four fakes are put to the table with the AS as the third card in the row. Be careful not to expose the backs of the fakes. Deal the cards, face down, on the AS, the red AS. Pick the top of the pack take off three cards, show the faces casually and put them face down on the first A. Take the next three cards, again give a glimpse of their faces and drop them on the second A. The next three cards, the three red A's, show the faces and drop them on the third A. Deal the last three, the Hearts, take them out, show and drop them on the last A.

The third pile must now be faced. You may either use the old method of having the two piles touched, and then one pile using the old idea or have surreptitious or two may ask for a number between one and four to be named. This leaves two and then the only possible numbers, either of which brings you to the required position. Suppose the spectator picks the number 3, then the third pile is faced.

You order the A's to pass to the chosen heap with whatever hocus pocus you may effect. Pick up the first pile with your right hand, place it on the left hand and deal off the top card, the AS, and place it on the top card off and throw it face up on the table with a quick turn of the wrist. Raise the hand again but this time push out the top card, the AS, and place it on the table with a quick turn of the wrist. Continue without hesitation by throwing the next card as you did the first. One card, an indifferent one, remains in your hand; place it on the table and the three A's are found in the last pile. It is lively and deep in the shows. The A has vanished.

Proceed to exactly the same way with the other two piles, but vary the throw of the fake card with each pile. It is advisable to throw the fake card in the third pile face down and place the card on the face of the last card.

Finally turn the chosen pile face up and show the four A's.

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## Kings And Aces

FOUR double-faced cards--K's on one side, A's on the other--are required. Place these cards in different parts of the pack with the nearer the bottom than the top, with the A's showing with the faces of the other cards. Put the regular aces A's on top of the pack.

This prepared, show the pack face upwards. Remark than you will use the four K's and the four A's and take out the real K's and the real A's and place them face upwards on the table. Place the aces alternate the fake cards made by the pack, facing the K's, and bringing the four genuine A's to the lower end of it. Very openly put the fourth A on the top of the pack and by use, the fake pack down. Reverse a fair. Take the four K's (the double-faced cards) and place them face upwards on the table, the fake K's alternate with the fair and turning them over is so doing. Pick up the pack, take off the four K's and show them once more, then replace them on the pack.

Order the cards to change places, Holding the pack in your left hand drop the hand to your side as you make a sweeping gesture towards the hat with your right hand. Bring your left hand up with the pack and place it on the table. Pick up the four K's and show them, then lift the hat and display the four K's.

Under cover of this surprise right the pack, bringing the four kings underneath to the top. Put the double-faced K's on top, the second ten immediately palm them off in your right hand. With that hand pick up the A's and offer them and the pack for examination.

Chapter Contents

## The Triangle Trick

**Devant**

BY WAY of showing the lighter flights to which the use of double-faced cards can lead, I have selected a very pretty transposition trick devised by David Devant, the great English magician. Silver.

Having invited a gentleman to occupy a chair facing the audience the performer begins by calling attention to a complete pack of playing cards, which he shuffles and cuts, and then deals off, briefly and wide ribbon, he removes the top two pages of cards, shifts the pack, drops them face downwards on a tray and asks the spectator to place the pack on the tray. The spectator is requested to take a card and then to note the center part of the ribbon several times around the cards. He then gives the two ends of the ribbon to two ladies seated at the screen behind and left of the audience forming as he explains 'The Triangle' of which the spectator is the apex. The performer then takes the pack of the cards from the tray and puts them large on the table.

Each of the ladies is then asked to mentally select one card. This done he gathers up the cards and asks each lady to hold the ribbon with the end of the card she has selected. He then cut and thought of where the gander and go to the gentleman at the Apex. The ladies name their cards, the packet is spread out and the cards are found to be the two that the spectator selected from the beginning and it is he finds the ribbon in his hand.

**Method.** A prepared pack, several yards of wide ribbon, an easel with a blackboard having four tin strips across it to hold the cards, a tray and a chair are required.

One half of the pack consists of double-faced cards, the cards on the backs being duplicates of the appropriated half of the pack. The cards are placed on the easel so that the top one rests on the first tin strip, the second on the second strip and so on, the third. There remains a little so that they can be picked up readily. The performer takes off the two top pages, which the spectator puts back, and then he drops the remainder on a tray and asks the spectator to place the pack on the tray. The spectator is requested to take and then to note the center part of the ribbon several times around the cards. He then gives the two ends of the ribbon to two ladies seated at the screen behind and left of the audience forming as he explains 'The Triangle' of which the spectator is the apex. The performer takes the pack of the cards from the tray and puts them large on the table.

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## Double Reverse

**Lorrie**

REQUIRED. A *double-faced card*, one face representing say, a 3C, the other the 5H. Place this card second from the bottom of the pack and the 7 and 10 to match on the top. Force these two cards. Place the double-faced card on the top of the pack, face upwards, replaced, face down, and in different places. Cut the pack somewhere underneath the lower of the two cards so that neither card is lost and place the pack face down on the table. Spread over, face the cards and the double card is revealed to spectators. Place the 3C take. Take it out with your right hand, holding it with the 2 fingers and thumb of your left hand. Place the card face down on the pack face up as it and palm it on the pack. If you turn over the cards face down and spread them, the 10H side is revealed and the second card has apparently reversed itself.

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## New Card Monte

**Great**

BEFORHAND place in your right trousers pocket a double-faced card, AH-KD.

To begin the trick openly take from an unprepared pack the AH and place it in your right trousers pocket. Openly drop the AH and put it in your right side trousers pocket under the KD side of the double-faced card. Ask the spectator which card is left in his hand, the KD or the AH. Suppose he says the KD, place the double card, the AH side showing, for this card is in your pocket, the AH, turn it and bring it out as the KD, putting it back in your trousers pocket.

Ask him which card is now in his pocket and he naturally says, 'The AH.' Bring the AH from your pocket and throw it on the table. He finds the KD in his pocket. The two cards are perfectly ordinary and the double card remains snugly in your pocket.

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## A Book Test

**Great**

IS AN ordinary pack reverse the AH somewhere near the middle between two cpes cards, say a 5 and 7. On the bottom of the pack you have a double-faced card with the AH side showing. Note beforehand and memorize the reverse's word on the fifth page of magazine or book that you have at hand.

To prevent the foot turn the pack over and remove the bottom card face up as the AH. Turn the pack face down and have this AH thrust into a flap, being careful that no one gets a glimpse of the other side. Now spread the pack and show the reversed card, the 5 or 7 and place it on the top of the pack. Place the pack on the table. Ask for a number in the AH, say that the 5 and represents the page and the 7 open the word which is to be read by psychic power. Open the book at the page and the spectator is proved to get the mentioned word in the usual bewildering fashion.

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## A Changing Card

**Great**

A DOUBLE-FACED card, say AH-KD, is placed second from the bottom in an ordinary pack, with the KD side as the back of the card and the AH on the bottom of the pack.

Thus prepared, reverse a rifle shuffle, leaving the two bottom cards as they were. Make the Hindu shuffle, asking anyone to call 'Stop' whenever the spirit moves him. At the word, lift up the packet in right hand and show only the KD side. Place it on the centralizing to bottom, as it appears that you have stopped at the chosen card. Square the cards and place them face down in your left hand and order the card to change into a new. Spread the cards and the KD side of the double-faced card shows. Something has happened to the card, it has changed. Place the card face down and cut or shut point thus secretly bringing the AH on the top of the pack. Take out any two cards and put them face to face with the AH card, and place the pair face down on the table. Show cards, turning them over to prove it.

Order the recalcitrant AH to appear face up between the two cards and the KD to return to the pack. Remove the rubber band, the AH card is found to be face up between the two. Place the card and three sat the two unprepared cards to be examined. Make the bottom change, taking the unprepared AH from the top of the pack and show it down.

Palm the double-card from the bottom in your left hand and spread the pack face up showing the unprepared KD amongst the other cards. Pocket the double card.

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## The Improved Burned Card

**After Anderson**

ON THE bottom of a regular pack you have the AH and next to it a double-faced card, AH-KD with the KD side showing.

To begin, fan the pack and casually show the faces, keeping the AH at the bottom covered with your hand. Make the Hindu shuffle and force the AH as in the preceding trick. Put the two packets together and place the card in the middle of the pack.

Spread the cards and show the AH side of the double-faced card. Remove it, keeping it face up and cut the pack at the point, bringing the red AH to the top. Place the double-faced card in an indifferent place in the pack, face down, and place the card on it, then turn the pack over and show the AH on the face of the pack and pass it to the middle. Finally spread the pack on the table face up. One card is reversed in the middle. Turn it up and show the AH reversed Phoenix-like from the flames.

Chapter Contents

## A Spirit Message

**Great**

REQUIRES a double-faced card which has both faces representing the same card. On one side write any message which may be appropriate to the occasion. Place this card in an ordinary pack, the unwritten side showing with the faces of the rest of the cards.

Remove this card and two others showing the faces of all three plainly. Snap a rubber band round the three and in the process turn the pocket over. Call the spirits into communion and finally reveal the message.

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## A Transposition

**Great**

ON THE bottom of regular pack place the KD, and next to a double-faced card, AH-KD, with the KD side showing.

Borrow a hat, show the two bottom cards and drop them from the pack into a hat, but awkwardly and stolid lay another card full face on the table. Place the hat on the table, the mouth of it to glass, covering it with a handkerchief and give the glass a half turn as you move it away. Order the two cards to change over and take the KD from the hat, uncover the glass and show the AH. When challenged about the third card, bring out an ordinary card, or you may use one with STONE on it.

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## ~Card Mysteries Revealed~ ~Very Rare Secrets~ ~Exposed~


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# The Encyclopedia of Card Tricks



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Simplified Reverse
Sure Locator
U Bite
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Upside Down

## Simplified Reverse

**Gibson**

**W**ITH any pack a card having been freely chosen, returned, brought to the top (see Chap. 19), make a riffle shuffle leaving it three. Put the pack on the table, lift off the upper half and spread the cards, keeping the top card behind. The audience can see and ask the spectator if he sees his card. He does not. Square up these cards and take them in the left hand, face down. With the right hand pick up the remainder of the cards and turn them face up just above the cards in the left hand; at the same time push the top card of the left-hand packet (the chosen card) a little to the right with the left thumb.

Spread the right-hand packet on the left-hand cards. The spectator does not see his card there either. Close up these cards carrying away the top card of the left-hand packet. Turn the left-hand packet face up and drop the right-hand packet on top. The chosen card is now face up in the middle of the pack.

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## Upside Down

**Wimborough**

**AS** WITH all reversed card effects, cards with white margins on the backs should be used for this trick, otherwise any pack may be utilized and the cards shuffled before starting. Have a spectator cut off some ten or twelve cards and shuffle them. Tell him that when your back is turned he is to lay out four cards face down in a row, look at one, note what it is, replace it face down and mix the four cards so that he himself will not know which one is his.

Turn away with the remainder of the pack in your hands; turn these cards face-up, reverse the three top face-up cards, put one at the bottom, the next in amongst the others about eight or ten cards down and turn the packet over. The cards will appear to be face up, ready the top and bottom cards and one card amongst them are face up, the rest face downwards. The spectator having followed instructions, turn to him. Pick up one of the four cards and insert it into the lower near the bottom of your packets-it all appearances the card goes in reversed, really it coincides with all other cards, and is face up. Square up the packet, cut it into two or three packets and after pretention to it, about the middle, and the last one your shoot one-third down. These four cards now all face the same way and will have the rest of your cards except the three. Take the pack over, bringing the card that was reversed there to the top, since its back shows the packet seems to be all face up. With the left thumb riffle the top left corners of the cards until you reach the card inserted in the packet-reversed about eight or ten cards down, cut at that point, leaving it on the top, this brings two of the three reversed cards together and reversed in the top. Call attention to the rest of the cards from which he-chose four and tell him to pick them up. As he does so quietly drop your left hand, turn it bringing the knuckles upwards thus turning the pack over. With the right hand draw the pack away and put it on the table.

Have the spectator place the remaining cards on the top and cut the cards. The trick is done. You have already announced that you will cause the chosen card to turn over, but will leave the other three reversed. Have the card named and let the spectator hold the pack.You utter the magic formula, or whatever hocus-pocus you choose, and he deals the cards face up, the chosen card and two of them together, and the chosen card faces with the rest of the pack. If the various steps in the trick are followed with the cards in hand you will have no difficulty, but care must be taken when inserting the cards and cutting, not to expose the fact that the cards are reversed.

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## U Bite

**Grant**

**U**SING any pack, secretly reverse the bottom card. Spread the cards and have any one freely selected. After it is noted by the drawer let him return it to the top of the pack. Under cut about half the pack thus bringing the reversed card immediately above the chosen card.

Announce that you will cause the chosen card to reverse itself amongst the others. Riffle the pack and fan it out with the faces to the spectators. Let him see the seen turned with its back to him. Cut, bringing it to the top, as all attention is on the spectator as he turns the card over, pull the top card to the bottom with the left fingers turning it over as it goes, a very simple operation. Cut the pack as you put it down on the table. The selected card is now reversed in the middle. The spectator says you have made a mistake, the card is lost. If you act as though you really have made a mistake so much the better; finally try again, this time with the pack in his own hands. He finds his card reversed. Use white margin cards.

It will be noted that this principle can be used simply as an easy method of locating the card, since when it is brought to the top it is ready to be palmed off or disposed of as may be necessary.

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## The Haley Reversed Card

**T**HE invention of the late Louis Haley, this trick first appeared in print in The Genii, Oct. 1936.

First secretly give the inner end of the whole pack a sharp bend by spreading the inner corners downward between the left second finger and thumb over the first finger which is doubled below the pack. Reverse the lower half facing upwards, with a bridge between the two portions at the rear. Fan the upper face-down cards, being careful not to expose any of the reversed cards, and have a card selected and noted. Take it back in the right hand, face down, and push it into the lower half of the pack. Square the pack with both hands, seize the upper half with the right hand, the thumb finding the bridge instantly by touch alone, and retain the lower half in the left hand. Separate the hands quickly, and instantly turn the lower half over bringing its cards also face down.

Proceed at once to a riffle shuffle, keeping the cards well covered by the hands as the corners are riffled in so that the reversed card cannot be seen. Give the magical command, have the card named, fan the pack and show it is reversed. This is perhaps the best method yet devised for reversing a single card.

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## Sure Locator

**Grant**

**T**AKE any spot card, preferably a five-spot, reverse it in the pack fifth from the bottom.

Having done this secretly, have a card chosen, being careful not to 189

spread the cards near the bottom. After the spectator has noted his card, have it put on the top of the pack; under cut about half the cards and drop them on top, bringing the card in the middle. Say that you will cause a card to reverse itself in the middle to indicate where the chosen card is. Fan the pack showing the reversed five in the middle. Cut at that card, and throw it face up on the table. Deal off four cards and throw the next one, the chosen card, face down. Have the card named and turn it over.

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## In The Dark

**W**ITH any pack, a card is freely chosen, noted and pushed into the shuffled pack fairly. A handkerchief is thrown over it, yet you name the card instantly.

After the pack has been thoroughly shuffled, take it and allow free selection of a card. Ask the spectator to show it to a second person. Under cover of this quietly reverse the bottom card and turn the pack over. When the card is now pushed into the pack it really is reversed. Reverse the top card, and push it into the pack, turn the cards over; the pack will now be face down but the chosen card will be face up. Spread the cards as you place them on the table so that the faced card will be exposed and you can read the index through the handkerchief.

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## Under Cover

**EFFECT.** Any pack may be used. Performer turns his back. A spectator freely selects a card, replaces it reversed in the middle of the pack, squares the cards and lays a handkerchief over them. Performer lifts the pack and handkerchief and a card is seen to rise from the pack raising the fabric. This is lifted off with the covering and is found to be the chosen card.

**SECRET.** This effective trick depends on the fact that a pack will cut automatically at a reversed card. This can be tested by reversing a card in the middle and holding the pack at the tips of the fingers and thumb of the left hand in position for the Charlier pass. Ease up the pressure of the thumb, and it will be found that the cards below the reversed card will fall. Complete the pass in the usual way and the reversed card will be on the bottom of the pack.

In doing the trick lift the pack in position for the Charlier pass, and make it, as you drape the handkerchief over the cards. You have then simply to hold the pack upright and push up the rear card with the first and second fingers taking the handkerchief with it. Take the card with the fabric from above with the right hand, turn the hand over; letting the handkerchief folds fall down over the wrist and display the card with its face to the spectators.

Chapter Contents

## Behind The Back

**S**ECRETLY reverse the bottom card of the pack after you have had the pack shuffled. Allow a card to be freely selected and noted. Under cut about half the pack for the return of the card and drop the cut on top of it. The reversed card will be on top of the chosen card. Square the pack very openly, tapping sides and ends on the table.

Put your left hand with the pack behind your back and make the Charlier pass bringing the chosen card to the top. (See preceding trick.) Bring it forward with the right hand and reverse the bottom card by pushing it off with the left fingers on to the top of the pack, turning it over in the process. This takes but a moment and you bring the pack forward to be examined if anyone wishes to do so.

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## Coincidence

**T**WO packs are required. Beforehand decide on any two cards you will use. Steam the stamp off a new pack, take out the cards and reverse one of the two cards decided upon at about tenth place from the top, the other about tenth from the bottom. Replace the cards in the case and gum the stamp in position. Have this pack in your pocket. Take the two duplicates from a second pack and put them third and forth from the bottom. You are ready.

Riffle shuffle the pack without disturbing the four bottom cards and have a spectator cut the pack. Count the cards cut while the spectator counts the bottom part-give any plausible reason you please for the counting, it is really only to bring the four bottom cards of the lower part to the top. Show what you want him to do by taking the two top cards of his part, reversing them and pushing them partly into the heaps one in each. Take them out and insert them face down in your heap. Turn your back while the spectator takes the next two cards off his heap (these are the two duplicates) and inserts them face down in the middle of your heap. This done, turn around and take the sealed pack from your pocket. Have it opened and the cards removed. Let the spectator cut it about the middle. Pattering about the sympathetic nature of the cards, have him place his hands on top of the packets for a moment, then name the two cards. The cards are spread and the same cards are found reversed. Cards with white margins on the back must be used.

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## The Reverse 'Count-Down' Trick

**THIS** is one of the easiest as well as one of the most effective presentations of this very clever effect. The magician has a card selected from a group of cards cut from the top of the pack. An elastic band is placed around the prehensile half of the pack and the selected card is returned to the top of the pack by slipping it under the elastic. Next the remainder of the pack is placed on top of the selected card and under the elastic. A spectator calls out any numbers, the magician then withdraws one by one from the top of the pack, and on the number called being reached the selected card turns up. This is particularly mystifying because the magician has made no apparent effort to manipulate the pack, in fact the elastic seems to preclude any tampering.

**SECRET.** Before offering the pack to be cut the magician has reversed the bottom four or five cards. The spectator cuts from the top of the pack and holds the cut-off portion in such a way that no one else knows the number of cards he has cut. While he is selecting a card you very deliberately snap an elastic around the pack. Now secretly turn over the pack to bring the reversed cards to the top and place the cut-off portion of the pack under the card. Assist the spectator by lifting up the elastic. Now, while he shuffles the remainder of his cut-off portion, secretly turn the pack over again so that when he returns these cards they go on top of the original top of the pack, and not on top of his selected card as he supposes. Call for any number and withdraw cards from the original top of the pack to within one of the number decided upon. Fan these to show the selected card is not among them, and under cover of the fan reverse the pack. The selected card is now on top, and you can let anyone draw it off. While they are looking at the card, withdraw the elastic and reset the pack before offering it for examination.

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## French's Extraordinary Aces

**HERE**'S a different method of doing the 'Four Ace Trick' using the reversed principle and eliminating all palming and intricate sleights.

As in the usual methods, the four A's are removed from the pack and passed for examination as the pack is returned. Returning to the table to get rubber band, the magician makes the Half Pass, i.e., makes one half of the pack face the other half, the lower half is snapped around the pack and the A's are slid under it on to the top of the pack. Now secretly reverse the pack so that the A's are on bottom. Taking off the three top cards and calling them (Aces), they are laid on the table by the performer. As the third card is laid down, the magician reverses the pack and picks off the top A, glances at it and says: 'and lastly we have the Ace of which we will place beside the others.' Under cover of this misdirection the pack is reversed again, and three cards are counted off for top on to each of the first three (Aces). As last card is laid on the third (Ace), reverse the pack again and draw off the three real Aces and stack them on top of the fourth A. Force this pile and finish to suit yourself.

You will find that the spectator's eyes will follow your hand to the table when you lay the cards down, thus securing perfect misdirection for the reversing of the pack.

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## Chapter 97
## «Calculating Cards» «Ordinary Cards» «Lacedar»


Forwarding Trick
Calculating Cards
Lacedar Trick
Ace Card Revelation
Ace Card Revelation
Ace Card Revelation

# The Encyclopedia of Card Tricks

by Jean Hugard and Frederick Braue

## Chapter XII

### <Mysteries of a Prestidigitator> Mysteries Pack of Cards


Acrobatic Card Manipulation
Acrobatic Card Tricks
Acrobatic Card Tricks
Acrobatic Card Tricks

## Your Card

**Author:** Dan Harris

**Notes:** This has been a very popular version on the forum since it was first posted. It's a very simple effect, but it's very entertaining and it's very easy to do. Perhaps the audience will be a little disappointed that it doesn't involve a card trick, but they will be very impressed when you do it. Thanks to Dan Harris for sharing this with us.

Category Contents

## One In Fourteen

**Author:** Unknown

**Notes:** This is a very nice puzzle to do for your friends and family. It's very easy to do and it's very entertaining.

T is a lot easier to be impressed by Magic Magic. In the Beginning, we was all impressed by the Magic Magic and we thought it was very good. Then we learned how it was done and we thought it was very good.

Those people who guessed what happened in the first paragraph, and those who guessed what happened in the second paragraph, and those who guessed what happened in the third paragraph, and those who guessed what happened in the fourth paragraph, and those who guessed what happened in the fifth paragraph, and those who guessed what happened in the sixth paragraph, and those who guessed what happened in the seventh paragraph, and those who guessed what happened in the eighth paragraph, and those who guessed what happened in the ninth paragraph, and those who guessed what happened in the tenth paragraph, and those who guessed what happened in the eleventh paragraph, and those who guessed what happened in the twelfth paragraph, and those who guessed what happened in the thirteenth paragraph, and those who guessed what happened in the fourteenth paragraph, and those who guessed what happened in the fifteenth paragraph, and those who guessed what happened in the sixteen

Ronald J. Fisher, Ph.D., Professor Emeritus, Wright State University, Dayton, Ohio, USA. Gamma Ultimate Card Tricks, Gamma Publications, Dayton, Ohio, USA, 1996

Where you can manage to or cause one some, you take the same, or cause one to take the same, or manage to or cause one to take the same, or cause one to do the same, or do the same, or cause one to do the same, or cause one to do the same, or cause one to

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Svengali Force
Svengali Force

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## The Mene-Tekel Pack

IT is not certainly known who devised this variation of the combination of long and short cards, but the title, 'Mene-Tekel', was first applied to it by the late W. D. Leroy, the well-known magical dealer of Boston. Like the Svengali pack it consists of twenty-six ordinary cards and twenty-six short cards but instead of the short cards being all of the same suit and value, they also are all different, each short card being of the same suit and value as its matching ordinary card so that the pack consists of twenty-six pairs of cards, one short and one ordinary card of the same suit and value in each pair.

To construct such a pack obtain two packs of cards, with the same back patterns, the cards preferably being thin and pliable and not too slippery. Thoroughly shuffle one pack and count off twenty-six cards. Then from the second pack take twenty-six cards of the same denomination as in the first and arrange them in the same order. You will then have two packers of cards exactly similar. From the ends of one set shave off about one-sixteenth of an inch. This may be done with a photoprint trimmer, or better still, a bookbinder's guillotine if you have access to one. Having thus shortened one set of cards, arrange the whole fifty-two in pairs, the short card being the top card of each pair, and the Mene-Tekel pack is set-up.

To show the cards apparently all different riffle the ends slowly before the audience, the faces of the ordinary cards only will show up. Or, you may hold the pack upright, thumb at the top end, and let the cards fall forward on to the left hand, again showing only the faces of the ordinary cards. The pack may be riffle shuffled without disarranging the cards.

To do this, square up the pack by tapping one end on the table to settle the short cards, then while the pack is on end, divide it about in half so that a short card is on the top of the lower portion. Riffle the two halves one into the other in the usual way, the cards will fall in pairs and the sequence of the prepared pack is not destroyed. The pairs will occupy different positions, but each pair will be intact. In similar fashion the pack can be cut indefinitely with complete cuts without separating the pairs, since the cut will always be made at one of the ordinary cards.

To illustrate the use of the pack for controlling a freely chosen card slowly riffle it and request a spectator to insert his forefinger, or paper knife, anywhere he pleases and take the card next below his finger or the knife. In every case that card will be a short card and the next card (ordinary card) will be the duplicate of the one chosen. As the spectator takes the card raise the portion in the right hand and separate the hands a little, then casually place the two portions of the pack together but put the cards in the left hand on top of those in the right hand. This departure from the regular way of assembling the pack will never be noticed, however, if it is preferred you may openly cut at the point from which the card was removed. The result is that you now have on the top of the pack the duplicate of the card chosen. The card may then be dealt with in any of the following ways.

1. The spectator, having noted his card, replaces it in any part of the pack which you at once square up very openly. Request him to blow on the top card, name the card he drew, and turn the top card, it is his card. If it is desired to repeat the trick you will have to find the odd one and again bring it on top of its duplicate.
2. The duplicate may be revealed by holding the pack a short distance above the table, secretly push the card a little off the pack sideways, and the action of dropping the pack will cause the card to turn over and appear face up.
3. The card may be forced right out of the pack and passed through the table. To do this, secretly wet the back of your right hand. Show the spectator how you wish him to apply pressure. Put the back of your right hand right on top of the pack and your left hand palm downwards on that. Press down firmly and the top card will adhere to the back of your right hand, which you pass under the table top. The spectator places his hands on the pack in the same way and presses firmly. Have the card named and produce it from under the table.
4. As the spectator notes his card, secretly glimpse the top card. Tell him to concentrate his thoughts on the name of his card and you read his mind in the usual fashion, first getting the color of his card, then the suit and finally the value. By having the card returned to the top the pack will be in order for another demonstration.
5. After the card has been selected and the shift made bringing the duplicate to the top, place the pack in your left outside coat pocket for a moment, thumbing off the top card and leaving it in the pocket. Bring the pack out again under pretense of having forgotten to have the chosen card replaced. Have it pushed into the pack and at once place the pack in your right-hand pocket. Have the card named and order it to pass across into the left pocket, from which you produce it.
6. After the return of the card to the middle, square up the cards very openly, then hold the pack upright in your right hand, face of the bottom card towards the spectators. Order the card to rise and push up the top duplicate card with tips of the first and second fingers. It will appear to rise from the middle of the pack.

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## Controlling Several Cards

BRING the duplicate of the first card to the top as already explained, leave the chosen card in the first spectator's hands and go to a second person. When he draws a card do not pass the upper portion to the bottom as before, simply lower the top packet to the side of the lower one and with the thumb of the left hand push the top card of the lower on top of the right-hand packet and replace this packet on top. Thus the duplicate of the second spectator's card is now on top of the pack, and the first person's duplicate card is the second card. You follow exactly the same process for as many cards as you wish to have chosen so that finally you have duplicates of all the cards on the top of the pack, but you must remember that these are in the reverse order to that in which the short cards were drawn.

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## Card Into Pocket. A Second Method

A CARD having been drawn and the duplicate brought to the top, you very thoughtfully turn your back to enable the spectator to show the selected card to everyone else. Seize the opportunity to note what the top card is and slip it into a pocket. Turn around, have the chosen card replaced, riffle the pack sharply and name the card. Order it to leave the pack and fly to your pocket, from which you instantly produce it.

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## From A Hat

**J. F. Orrin**

HAVE three cards selected and pass the duplicates to the top in the manner explained above. Each spectator then pushes his card into the pack which you square up each time in the fairest possible way. Drop the pack into a borrowed hat and proceed to mix the cards, apparently, by shaking the hat vigorously with a lateral motion which does not alter the relative position of the cards at all. Ask the third person to name his card, reach quickly into the hat and produce it. You simply bring out the top card. In like manner you find the second person's card and finally the third. Or you bring out the three cards in any order the spectators may require, and do it just as easily.

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## Card And Number

**J. F. Orrin**

A CARD having been chosen, its duplicate brought to the top, the card itself replaced in the pack and the pack squared up, have a number called, suppose it is fifteen, and announce that you will make the card pass magically to that number. First, however, show that it is not already at that number by dealing off fourteen cards on to the table, reversing their order and bringing the duplicate to the bottom of the fourteen cards. Show the fifteenth card and replace it on the cards in the left hand but so placed that about an inch of the right-hand side overlaps the rest of the cards. Pick up the fourteen cards from the table and apparently place them on the top of the left-hand portion, really slip them under the overlapping card, thus bringing the duplicate card to the fifteenth position as required.

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## One In Four

**J. F. Orrin**

A CARD chosen, duplicate brought to the top as usual, turn your back while the card is shown to all. Take two cards from the bottom of the pack, the bottom card and the third from the bottom and put them on the top. The four cards on the top of the pack will then be all different and the third from the top will be the duplicate of the chosen card.

Have the spectator's card returned to the center of the pack, square the pack and at once deal the four top cards one to a card stand commencing on your right-hand side. Now you must have one of these selected and it must be the third from the right-hand side. Ask someone to call a number between one and four and, of course, the answer will be two or three. If three is chosen, count from the right-hand side, if two is the number called, count from the left. In each case the chosen card is arrived at. The impression left on the minds of the spectators is that, although you did not express yourself any too clearly, still you intended to give a free choice of all four cards.

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## The Pocket Rising Card

**J. F. Orrin**

A FAKE is required consisting of two pieces of cardboard, a little larger than a card, fastened together around one side and one end by adhesive tape or pasted paper. There should be space enough between the pieces of cardboard to take three cards. Half an inch from the top of each piece and midway between the sides is a hole, large enough for a thread to pass freely. Put a thread between both pieces and make a knot at one end to prevent it slipping right through. Thread the other end in a needle and put the fake in your upper left waistcoat pocket. Pass the needle through the bottom of the pocket and thence inside the waistcoat and trousers and finally through the lining at the top of the left trousers pocket. Withdraw the thread from the needle and tie a small knot ring to the end. If a card is pushed into the fake the thread will be carried down to the bottom of it, and a pull on the thread will cause the card to rise apparently from the pocket.

With a fake thus prepared have a card selected and bring the duplicate to the top. Turn away so that the card may be shown, take the duplicate and slip it into the fake. The real chosen card is then replaced in the pack, the pack squared and you order the card to leave pack, go to your waistcoat pocket and then rise from it. The necessary motion power is given by your thumb which you slip into the ring in your left trousers pocket and pull gently downwards.

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## Cards And Slates

**Gravatt**

YOU require two slates one of which is prepared with a dab of wax. Have these on your table, waxed slate on top of the other. A card having been selected and the duplicate brought to the top, hold the pack in your left hand, pick up the top slate with the right hand and show both sides. Pass the slate to your left hand so that the wax is pressed on the back of the top card. Hold slate and cards in the left hand and pick up the second slate with the right hand. Show both sides of this one. Take both slates in right hand and lay the pack on the table. Put the top slate under the other, which has the card adhering to its lower side, thus bringing the card between the slates. Have the selected card returned to the pack or put in a card box. Order the card to vanish and appear between the slates. Take the slates apart and show the card.

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## Coincidence Mene-Tekel

**Gravatt**

FOR this effect, which Mr. Gravatt considers one of the best of the tricks of its type extant, you require a Mene-Tekel pack having red backs, and an ordinary pack with blue backs.

Show the red-backed cards all different, have a card selected, and bring the duplicate to the top. Take the chosen card and place it casually on the top of the pack, then lift the top two as one, showing the face of the lower card, and place the two, as one card, in a glass tumbler with the backs to the audience. Both cards being the same no suspicion can be attached to this move.

Have the unprepared blue pack shuffled, any card selected but not looked at, and place it in the glass behind the other two cards so that its back is nearest the audience. In your patter lay great stress on the fact that the two cards were freely selected from different packs. Turn the glass around, remove the front card, leaving the duplicate facing the audience. The two cards are the same. Show the red back of the card in your hand, then turn the glass and show the blue back of the other.

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# The Encyclopedia of Card Tricks

by Jon Tarrant, Paul Wilson, Peter Duffie

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## Reversible Cards

**When** playing poker or rummy, one has the most fun when hand becomes so bad that one wants to throw away everything. Then the cards are shuffled and dealt again, and the game continues. Unfortunately, the cards are not reversible, so the dealer must be careful to deal the cards to the right people. Reversible cards are cards that look the same when turned upside down. Thus, the dealer can be careless and still deal the cards to the right people. Unfortunately, the cards are not reversible. Reversible cards are very difficult to make. Most people who try to make reversible cards end up with cards that look like Rorschach blots. The cards look the same when turned upside down, but they look like something else. Reversible cards are very difficult to make because most designs look different when turned upside down. Some designs

# The Encyclopedia of Card Tricks


Jacob Daniel Daniel Frost
Jerry Sadowitz
Karl Germain
Lennart Green
Lewis Ganson
Marchand de Lassus
Martin Lewis Gardner
Martin Nash Gardner
Michael Ammar
Michael Vincent
Nicholas Hoffman
Paul Harris
Paul Wilson
Peter Duffie
Richard Kaufman
Richard Osterlind
Richard Sanders
Robert Lund
Roberto Giobbi
Stanley Collins
Stanley Ratliff
Stewart James
Tenkei
Theodore Annemann
Thomas Nelson Downs
Tommy Wonder
Vernon Chain
William Larsen, Jr.
William Rauscher
William Simon
Wilt Hanson
Yoshihide Sasaki
Zenshu Yamada


## Chapter VII
## Magical Mysteries: Magic and Parlor Parlor Parlor Parlor Tricks, etc. – Fakirism

### Impossible Card Discovery

**Tricks**

Typically, an impossible card discovery deal with all the cards, but this trick deals with only a single card, the spectator's card, which is lost in the deck.

The spectator shuffles a single deck and picks up the deck in the combined hands and holds it face down. The magician then takes the deck and deals the cards face down into a pile on the table and asks the spectator to stop him at any point he wishes. The spectator stops the dealer at a point he wishes and the dealer puts the remaining cards on top of the pile and cuts the deck. The spectator looks at the card he stopped at and puts it back on the top of the deck. The magician then deals the cards face down into a pile on the table and asks the spectator to stop him at any point he wishes. When the spectator does so, the magician deals the next card face down and asks the spectator if it is his card. When he says it is not

# Mentalism Tricks

**T**his section contains the best mentalism and magic conjuring tricks. Mentalism is the art of appearing to do something that is not possible. Magic tricks are a form of mentalism, but it is the tricks which are a form of mentalism that are not magic tricks that are the most impressive. Mentalism tricks are the most impressive because they are not magic tricks.

The trick given for the top card identification trick is a very good one. It is very easy to do and very impressive. It is a trick that anyone can do and it will fool you and your friends and family. Some of the other tricks are more difficult to do and require more practice and skill. The Mind Reading Cards trick is a very good one. It is a trick that anyone can do and it will fool you and your friends and family

# The Encyclopedia of Card Tricks



## Chapter XVII
## ~The Use of Short Cards in Magical Effects~
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## The Short Card

PROBABLY the earliest device in the way of preparing cards for secret use in performing tricks was the wide or long card. As the name implies, one card is a trifle wider or longer than its fellows and therefore projects slightly either at the end or the side. To prepare such a pack have all the cards but one slightly shortened by cutting off a little with a sharp knife or scissors. Take a thick card, two cards glued together and dried under pressure, which can be easily found by the fingers in riffling the edges. Variations of this idea such as cutting the picture of a court card from its frame and gluing it to the face of a duplicate court card, cutting a card, gummed, and adhesive stamp in half and gluing one side to it, etc., are all attempts to make it easier to detect when the pack is handled by a spectator. The most satisfactory method is that of cutting one card a trifle shorter than the rest. Such a card forms an invaluable key card, it can be found immediately by riffling the pack and is practically undetectable to anyone who does not already know of it.

As with strippers, to handle the short card intelligently requires a little practice, and the knowledge of how it should be used, because its length would only be revealed by minute inspection. The use of a card cut so short that the pack divides at it, when riffled, with a loud click, makes it seem as artifice that is invariably not intelligently used. To anyone having a working knowledge of the few indispensable tricks the short card is a very valuable accessory. The danger is that it renders some operations so easy that the beginner is especially common to depend on it too much.

The drawback to the short card is that it has to be prepared and therefore can only be used with your own pack. On occasion this can be overcome by carrying a small pair of scissors and working it into a trick where your leaving the room, the carrying off one of the cards in size you can cut off a shving and secretly return the card to the pack. Some of the tricks given in this chapter have effect easily and forcibly with any card at a moment's notice. This was, I believe, devised by Louis Nikola, the English magician, at any rate he was the first to record it in print in his book The Nikola Card System which was published in 1927. The plan he recommends there is to bend up the bottom left-hand corner of a card and work it between the thumb and finger until it is soft. Only a little bending is needed, and it is a matter of a few days to get on of the edge. When the cards are riffled with the thumb across this corner, the cards will break at that point, so that such a card may be put practically on all the axes of a short card.

The following tricks with a short card have been selected from Tricks with a Short Card, by U. F. Grant, the well known magician of Boston, Mass. Mr. Grant has written a little book on the subject, the principle can be put, it would be impossible to give more so there is hardly a card trick in which a short card could not be employed. I estimate that the short card should not be used constantly but only on occasion, when it becomes an invaluable weapon for throwing the spectators off the track.

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## Card From Nowhere

YOU may have a duplicate of the short card placed in one of your pockets or in any other place you please. Having forced the short card by the riffle force simply order it to leave the pack and go... to wherever you have the duplicate hidden. Riffle again and show that the card has vanished, then produce the duplicate.

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## On The Top

FORCE the short card by the riffle, or any other way you have at your disposal, have it replaced and the pack shuffled by a spectator. Take the pack and bring the short to the top secretly, if you can, if not then by simply cutting at the short.

Lift the two top cards as one, the top card being short makes this an easy matter. Replace the two cards as one, order the chosen card to mount to the top and show it.

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## X-Ray Eyes

PLACE the short card ninth from the bottom. Have a spectator select a card from anywhere above these nine. Lay the pack on the table and instruct the spectator to put his card, after noting it, on top of nine and cut the cards burying his card in the middle.

Pick up the pack, quietly riffle to the short card and cut at that point bringing it to the top. State that you have X-ray eyes that can pierce through the thickness of the cards and detect at what number the chosen card lies. Put the pack on the table and have the card named. Gate intently at the back of the pack and finally announce that the card is the tenth card from the top. Let the spectator deal the cards and turn up the tenth, his card.

It must be remembered that the chosen card is always one card farther down than the number at which you place the short card from the bottom.

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## A Color Change

USE a blue-backed pack and on the bottom place a red-backed short card. Fan the pack for the free selection of a card being careful not to expose the red-backed card at the bottom. Have the chosen card noted, put on the top of the pack and bury it in the middle with a complete cut. Square the cards very openly, tapping the ends and sides on the table to obviate any suspicion that you might keep the location.

Put the pack behind your back saying that you will try to pick out the chosen card by psychometry. Pretending to do so, you actually take off the card on the next, the selected card, as one card and bring them forward showing the face. The spectator admits that the card is his and you ask him if he knows how you could possibly know it was his card. He says 'No', 'Because it has a red back' you say, turning the card and showing the back. Drop the two on the pack and take off one only. Snap it to show it is a single card but don't show the face again.

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## Cut Card Force

HAVE two or three cards cut short and put them in the middle of the pack. Square the cards and place the pack on the table.

Invite a spectator to cut about the middle of the pack and place the top half to the right. Have him place a card on the cut card that is to be forced. It wrong this force always place, or better still hold, back on the table cut is made naturally at the ends.

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## Another Force

WITH the short card on the top of the pack, shuffle several times leaving the card in position on the top. Ask a spectator to cut the pack and place the top portion to the right. Have the smart off auto cards keeping them in the same order and put them on the bottom of the pack. Have the spectator look at the top card, note what it is and replace it. Let him then cut the cards burying his card in the middle.

As you go to a second person, find the short by riffling and make the pass to bring the second card to the top. Have it noted, put back on the top of the pack and have him cut as at first, burying whatever card is at that position now. Go through the same routine and he naturally gets the same card as the first one.

Go through exactly the same procedure with a third spectator and you have forced the same card on all three. Finish the effect in any way you wish.

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## To Any Number

TO BEGIN have the short card on the bottom, have a card selected, noted, placed on the top of the pack and make a complete cut. Secretly find the short card and cut, or make the pass, including the short card, bringing it again to the bottom and the chosen card on the top. Ask the spectator to call a number, suppose he says 'Five', Count off five cards at one time on to the table, the chosen card is the fifth card from the top. Place the rest on top and say, 'Oh, my mistake, this is the sixth card and you said five. We will start all over again.' Riffle to the short and cut bringing that card to the bottom. The chosen card is now fifth from the top.

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## Horoscope Card Force

HAVE the short card on the bottom and the card you want to force on the top of the pack.

Ask a spectator what month he was born in, suppose he says 'May'. Illustrate then just what you want him to do. Deal the first card on the table calling it January and continue the deal calling the next card February, and so on until you reach May. Leave that card on the table and place the remainder of the pack on top of it. If he were dealing the cards, Drop the pack on the cards dealt and give the cards a complete cut. Find the short card and make the pass, or make a cut openly, bringing the short card to the top.

Hand the pack to the spectator. He counts down to his month, May, and he will get the card that was originally on the top of the pack, thus making a very novel force. You may write 'Happy Birthday' on the card beforehand and then force it.

Chapter Contents

## A Spelling Trick

PREPARE by placing on the top of the pack four cards whose names will spell with twelve, thirteen, fourteen and fifteen letters in that order. You may use any cards that fill the requirements such as the Ten, JO, KO and 8D. The short card you place eleventh from the bottom and you are ready.

Give the pack a quick riffle shuffle not disturbing the set-up at the top and bottom. Pass out the four top cards to a spectator and have him name them in any one of them. Close the fan, drop the four cards on the top of the pack and make a complete cut. Cut again at the short card and hand each pack to the spectator calling him to spell his card by removing a card from each letter and on the last letter he names the card over. He does so and turns up the card he chosen.

Chapter Contents

## The Locator

**Maxwell**

WITH a short card on the top of the pack have any card selected and returned to the top of the pack. Blind riffle shuffle to shuffle. Performer takes back the pack and cuts it, cutting the short card and cut pack bringing the short card to the top and the selected card will invariably be on the bottom to be produced as desired. The chances of the short card and the selected card staying together during the shuffle are about 90 per cent.

Chapter Contents

## Behind The Pack

**U. F. Grant**

HAVE the short card on top of the pack which you hand to a spectator. Instruct him to fix on any number in his mind and, while your back is turned, deal cards one by one face down to that number, then look at the next card, remember it, replace it face down on the pack and put the dealt cards on top. Finally, tell him, he is to make a complete cut. You turn away and the spectator carries out your instructions.

Turn and take the pack. When the spectator dealt cards from the top the short card naturally became the bottom card of the pile, and when he replaced the pile on the card he looked at, the short card was brought immediately above it. All you have to do, therefore, is to cut the short card and all the cards above it to the bottom and the card he looked at will be the top card of the pack. To simply lift the card back say, 'Here is your card', would be too crude a finish. Having the card so easily at your command every effort should be made to devise some striking method of revealing it.

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## Double Location

SHUFFLE the pack freely, locate the short card and cut it to the bottom. Invite a spectator to cut the pack into two piles, call the top half A, the bottom half B, take the top card of B, note it and put it on top of A, then place pile B on top of pile A. The short card has then brought immediately above the spectator's card. Take the pack, square it, and place it in the spectator's hands the cut and you have the short card on the top of the pack.

Ask a second spectator to do exactly as the first spectator did, that is, make a free cut, look at the card on the top of the lower heap, put it on the top heap and complete the cut. Take the pack, the chosen card has gone on top of the short card and is therefore lies between the two selected cards. Take the pack, riffle to the short card and draw it out, but as you do so retain the location by pressing the ends of the short card with the ends of the two other card as they take a random, turn it face up and throw it into the pack again apparently at random but really being careful that it goes in at the break.

After giving some plausible reason for the two chosen cards being attracted to the reversed card, fan the pack with the backs towards the spectators and have the two cards noted. Show the short card upward about half-way out of the pack and do the same with the card on each side of it. Ask the spectators to call the names of their cards. Turn the two cards and show their faces.

Chapter Contents

## A Reversed Location

PLACE the short card on the bottom of the pack, shuffle overhand retaining it in that position, then fan the pack and have a card freely selected. Place the pack down, have the spectator put his card on the top and make a complete cut, then carefully square up the cards. Take the pack and riffle it showing the faces to the audience to prove that there are no reversed cards in it. The short card will be exposed since it will fall with the rest immediately in front of it as one card.

As introduction to whatever effect you have arranged for the effect, fan the pack and show that a card has mysteriously reversed itself, take out the card sent home, have the spectator name the card he chose, turn the card and show it.

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## Vanishing Card

HAVE the pack freely shuffled, take it back and locate the short card by riffling ends. You require it to be in a position a little above the middle of the pack and if it is not just right make a cut to bring it where you want it. Go to a spectator and explain to him that you will riffle the ends of the cards to (riffle them), and that you want him to call 'Stop', whenever he pleases. Start the riffle rather slowly and at the call of 'Stop' let the cards break at the short card. Have the spectator look at the card and remember remove the chosen card, look at it and replace it in any part of the pack he pleases. Square the card and hand them out- to be shuffled.

Take the pack and order the chosen card to vanish, riffle the cards slowly before the spectator's eyes and apparently his card has vanished. Place the remaining cards aside and deal the cells simultaneously with the card preceding it. Quietly riffle to the short card and bring it to the top secretly, or by simply making a cut. Order the card to return, have it named and turn the top card showing it has obeyed orders.

After having shown that the card has apparently left the pack you may go to a second spectator, have him shuffle the cards then force the short card on him also. Let him take it out holding it face down and place it back on the top of the pack and he chose and have the second person turn over that very card.

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# The Encyclopedia of Card Tricks


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Card Cavalcade
Card Cavalcade

## Card Deviered By Pulse Beat

**Author**

A card is spectator has shuffled by pulse, with a beat of heart, agitating the cards. Then, the card is deviered by pulse beat, and the card is found to be the one that the spectator had chosen. The card is then given to the spectator and the spectator confirms that it is the card he had chosen. The card is then given back to the magician.

Best suited for the spectator with weak and quick the beat of heart. Also suitable for the spectator with slow beat of heart.

Category: Gimmicks

## Imitation Seconds

**Author**

Method for the magician to do the seconds with ease and convincing manner.

Force middle card by controlling three cards in sequence. After the card is forced, the magician takes the card and the two cards underneath it as one card and drops it on the table. The two cards underneath are dropped on the table as the second card. The card is then given to the spectator for examination.

Suitable for the card force and the deviered deck of cards. Also suitable for the card force and the deck of cards with the card to be forced is marked.

Category: Gimmicks

## Face-Up Location

**Author**

Using two cards, modified by a specialized Technique, Force a card and locate it face-up in the middle of the deck of cards.

Use any object, anything, cards and even even the middle finger. Suitable for the card force and the deck of cards with the card to be forced is marked. Also suitable for the card force and the deck of cards with the card to be forced is not marked.

Separate from the card downsides shuffled cards when impromptu card is chosen by the spectator. Force the card to the spectator. Place the two cards in the middle of the deck of cards. Place the deck of cards on the table. Ask the spectator to locate the card face-up in the middle of the deck of cards. The spectator will shuffle the five minutes the two cards.

**Method:** The spectator shuffles the deck of cards and will remove the two cards. The spectator will place the two cards in the middle of the deck of cards.

Separate from the card downsides shuffled cards when impromptu card is chosen by the spectator. Force the card to the spectator. Place the two cards in the middle of the deck of cards. Place the deck of cards on the table. Ask the spectator to locate the card face-up in the middle of the deck of cards. The spectator will shuffle the five minutes the two cards.

Category: Gimmicks

## The Dream Card

**Author**

Method for the magician to do the card force and card out and convincing manner. Suitable for the card force and the deck of cards with the card to be forced is marked. Also suitable for the card force and the deck of cards with the card to be forced is not marked.

Force the card to the spectator. Place the card back in the deck. Place the deck of cards on the table. Ask the spectator to think of a card. The spectator will shuffle the five minutes the card.

**Method:** The spectator shuffles the deck of cards and will remove the card. The spectator will place the card in the middle of the deck of cards.

Category: Gimmicks

## Elimination

**Author**

**Method for the magician to do a card force that has spectator take card.**

Force a card to the spectator. Place the card back in the deck. Place the deck of cards on the table. Ask the spectator to think of a card. The spectator will shuffle the five minutes the card.

**Method:** The spectator shuffles the deck of cards and will remove the card. The spectator will place the card in the middle of the deck of cards.

Category: Gimmicks

## A Super-Reverse Problem

**Author**

Method for the magician to do a card force and card out and convincing manner. Suitable for the card force and the deck of cards with the card to be forced is marked. Also suitable for the card force and the deck of cards with the card to be forced is not marked.

Force the card to the spectator. Place the card back in the deck. Place the deck of cards on the table. Ask the spectator to think of a card. The spectator will shuffle the five minutes the card.

**Method:** The spectator shuffles the deck of cards and will remove the card. The spectator will place the card in the middle of the deck of cards.

Category: Gimmicks

## Card In The Orange

**Author**

A card is selected, signed and placed in the orange. The card is then given to the spectator.

A card is selected, signed and placed in the orange. The card is then given to the spectator. The card is then given back to the magician. The card is then given back to the spectator. The card is then given back to the magician. The card is then given back to the spectator. The card is then given back to the magician. The card is then given back

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## Mystery Card Reading

**Technique**

**Ace** represents the spirit, mind, and soul part of a reading. The spirit/mind/soul part of a reading is represented by the Ace of Spades.

**Deuce** represents the emotions part of a reading. The emotions part of a reading is represented by the Deuce of Spades.

Write the spirit/mind/soul on the paper, one word, which after that, write the emotions part of the reading. Place the Ace of Spades and the Deuce of Spades on the table, face down, in front of the person. Place the remaining cards in a pile, face down, to the right of the Ace of Spades. Ask the person to cut the deck into three piles, and to

# The Encyclopedia of Card Tricks



## Chapter XIX
## ~Indispensable Sleights~
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Sleights

# Sleights

Card tricks of any really entertaining value cannot be presented without the aid of a few simple sleights but with them, even a novice can do a few of the simpler tricks. Perhaps the "sleight" has a terrifying effect on most people who like to learn a few tricks, and it is once associated with the idea of hours of drudgery practicing intricate movements requiring intense application to master them. However, I will guarantee that anybody of ordinary intelligence can learn the sleights here described, and the overhand method fully easily, can in a couple of hours' time gain a working knowledge of the simple sleights that follow and in a couple of days can be quite proficient in the manipulation of the fingers' ends. The series is altered to follow the directions given exactly. Later, as the simple principles underlying the various movements become clear, he will experience the fascination of devising his own methods and putting into practice variations and tricks of his own invention.

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# The Overhand Shuffle




This is the term applied to the ordinary shuffle in which the cards are passed singly or in small packets from the left hand to the left, of cards being held in the left hand, which is allowed to remain in position. The cards are thus shuffled and remain unaltered without arranging the least surprise in the part of the onlookers. In the following exercises turn the top card face up so that you can follow the processes easily.

**A.** Take the pack face down in the left hand, holding it at an angle about 45 degrees towards the right. Place the ball of the thumb of the left hand resting on the top of the left by a slight pressure of the left thumb, the pack will remain on top of this, and the thumb and pack with the right hand and shuffle off all the cards on the left to the last card, dropping this on the top. This with two shuffles you have the top card back in its original position.

**B.** With the pack in the left hand lift it with the right but this time press lightly on the bottom card with the left fingers, retaining it in the position it is in when it is lifted, and shuffle off as before. The top cards thus falls on the bottom card in left hand while the right hand holds all the rest of the pack. Shuffle these cards off and drop them on the top of the pack. Instead of controlling a new second from the bottom and you cause the top pack ever and show the bottom is an indifferent one; then turning the cards face down lift off and show reversed cards from top, also indifferent cards. Shuffle again, this time retaining the bottom card in the left hand and shuffling off the top cards as before, and will now be last card of the position and you have reversed. Shuffle twice until it shows reversed in your hand and you drop it on the top of the pack.

**C.** To retain a card at the bottom of the pack you will have already noted that it is merely necessary to retain it in your left hand by pressing on it with the left fingers.

**D.** It is very often necessary in place a definite number of cards on top or bottom of the pack, and this can be easily accomplished by means simply drawing cards off the top of the pack one by one with the left thumb in the course of a shuffle. If the cards are to be placed on the bottom of the pack, the shuffle off cards which will be used by you, a few minutes' practice will enable you to run off any number of cards in this manner with the greatest of ease.




**E.** To make the best use of the overhand shuffle it should be combined with a very simple move, so simple that I evolved it from my own inner consciousness. It is absolutely only to find in inner years that it had been used by gamblers at fan back as recents ge. It is simply the jog. Shuffle off a pulled back a little and the

inner end of the pack so that it becomes a marker indicating its position. Shuffle off to the jog and drop the packet on top. To apply this trick to a few cards, cut the deck in half and shuffle off the top of the pack. Hold the pack in the left hand ready for shuffling and lift the rear half with the right hand. In making this move the movement of taking the cards off with the left thumb, move the right hand forward to the position it occupies when it is about to drop off one card only, then move the right hand forward again and continue the shuffle as usual. At the end of the movement one card will be left projecting from the back of the packet, which is the jog, because of the fact that it has been back in the rear of the cards below the protruding card, lift them and drop them on the top just as if you were making a simple cut. You have the card back on the top.

Any number of cards, up to about half the pack can be retained undoubted by this simple expedient. After the first card has been jogged made the shuffle so that the cards fall irregularly and the projection of the jogged card from the rear end of the pack cannot be noticed. Practice will enable you to perform this trick with expedient and it becomes natural nature. The whole move can be done without looking at the hands and while carrying on an animated conversation with your audience.

### To Retain the Whole Pack in Order

**F.** Take the pack in the left hand as if about to deal, push off a small packet with the left thumb and take them in the right hand. From the bottom of the pack push off a few cards on top of the packet held in the right hand, and so on, the packets thus receiving a little the cards in the right hand, and again with the left fingers pack a packet taking it on top of the right-hand packet. Continue this movement, the packets being pushed off from the pack, the rear attempt to make the movements quickly, this is not difficult. Alright I know of where a rather rough execution rather enhances the effect.

The shuffle leaves the pack in the condition of having been cut once. If it is necessary to return it to its original order the cards are card down, spread the faces to show the cards are well mixed and cut at the original bottom card which you noted before beginning.

Chapter Contents

# The Riffle Shuffle




This is the term applied to the shuffle in which the pack is divided into two packets, the rear half being held in the left and being held in the right and released in such a way that they become interwoven. It is retain a card or a small packet at the back of the pack, and

simply to interpose it on them from the right-hand portion of all. If the bottom cards are to be retained then they are let fall from the left hand first movement of the shuffle. It is usually by noted that cards can be retained both at the top and the bottom at the same time.

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# A False Cut




**H** ere the pack is cut by the sides near the ends between the thumb and forefinger of the right hand. Now pull out about one-third of the cards from the bottom and put them on the top with full little finger with the thumb and second finger. With the right third finger lift about half the lower packet, and place the remainder of the packet held in the left hand, which is on the table returning to original position. Do it slowly at first, then from the left hand, and on that the right-hand packet. The cards are in their original order. (See Illustration.)

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# Palming A Card




**C**ONTRARY to the opinion of most magicians I consider that palming a card is not a difficult operation. It simply requires confidence and a little knowledge of the right method. To get the right position hold your right hand out with the palm up, and place the card on the top, the index crease touches the top joint of the little finger and the lower index corner presses against the fleshy part at the base of the thumb. Bend fingers naturally, keeping the thumb near the side, of the hand and the card will be held firmly in place. Now place the left hand, palm downward on the hand with card and bring as you bring the right hand towards your body it will be safely hidden. (See Illustration.)

Now with a thorough understanding of the way the card is to be held in the hand, the next step is to learn how to place it secretly into that position from the top of the pack.

Take the pack face down in the left hand in position for dealing. Place the right hand over it, based at the inner end, of the joints of the four fingers resting on and covering the outer end of the pack. Bass the fingers and thumb of the right hand over the edges and ends of the cards in the natural way of squaring the pack, and slide the pack a little to the right, so that it projects about half an inch outer. Then with the left thumb push the lower end of the top card to the right. The least contraction of the right hand will then cause the card to be pushed into the palm position. Now, with the end of thumb of the right hand to the right-hand corner of the pack and hold it between the forefinger and thumb while the left hand squares the sides. Remove the left hand and hold the pack in the right. (See Illustration.)

If these actions are followed exactly, the palming of the card will be imperceptible to the closest observer. Keep your wrist relaxed and natural and fingers about the card being in the hand.

To get the card back on the pack, hold out your left hand and have the pack point out is and cut by the operation, the card will be in position with your right hand, adding the palmed card to the top, and assemble the pack.

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# The Simple Pass

**A** CARD being been chosen, cut the pack for its return. Have it replaced on the lower portion and replace the cut on top, slipping the tip of your left little finger on the card and between the two packets. Square the pack and place it on the table. Place your right hand over the pack in position of cards raise. Some the upper portion between the right thumb at the rear and the fingers at the outer end, left off, and at the same moment drop the left thumb under the lower packet and turn it face upwards, and immediately place the tip of the right-hand packet on the faces of the lower packet.

Do not be in a hurry and do not look at your hands. Look at your victim, ask him if he is sure he will know his card again and go on talking to him. The card is now on the top of the upper shuffle. You have the card on the top to do with as you wish.

It should be sufficient to say that the greatest of present-day magicians use this pass only.

Chapter Contents

# The Double Lift

**M**ANY modern card tricks employ this sleight of lifting two cards as one. It is not difficult, the difficulty lies in making it naturally. With the pack held square in the left hand face down, place the right hand over it so that the ball of the thumb rests on the top card, slope a motion of shuffling the ends, and at the same time press the fingers back a little making the ends of the pack slightly wedge-shaped. With the ball of the thumb lift the rear ends of the two top cards and slip the tip of the left little finger under them.

With the right thumb-tip on the back of the two cards and the tip of the right forefinger on the face, turn the two cards as one and lay them face up on top of the pack, the ends protruding over the edge of the pack. Place the tip of the left little finger on the top this position, under it, and some little cards again with the thumb corner as before and turn them face down on the back of the pack.

The little finger-tip should be inserted before attention is cared to the cards, and the cards should be placed on the pack without fumbling. There are many uses for the sleight; for instance, you apparently show the top card, and put in the middle, it immediately returns to the top.

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# The Glide




**B**lack the pack face up in the left hand between the first joints of the thumb on one side and the tips of the four fingers on the other. Call attention to the bottom card, say it is the 2D. Turn the top of two-thirds of the pack with the right hand, exposing the bottom card, 2D, back towards the body about three-quarters of an inch. Now with the tip of the right forefinger slide the bottom card, the card, say, is the 8H and put it face downwards on the table.

The sleight is easy and deceptive. For instance, you may get a card chosen and return it to the pack, and then perform the shuffle as already explained. Show the bottom card, say the pack face down and deal the bottom card face up; draw back the next card by the glide and deal card. Now there is a card face up and then deal the chosen card face down. Have the card named and turn it up.

Chapter Contents

# A Good Location




**P**ick is hold in the left hand and any card chosen and replaced card is now returned to the pack, but performer pickes the cards right so that the selected card will use go all the way through the pack and the other hand swings the cards around left to right closing the pack. The card will be noted that the selected card is now providing slightly. Right hand now picks up all of the cards underneath the protruding card and cuts them to the top of the pack. Now the protruding card is removed and placed on top of the pack. Thus your selected card is brought to the top of the pack in a simple manner.

With these few simple sleights at his command, it is hoped that the reader will find the pages of this book as open secrate to endless hours of entertainment.

Chapter Contents

# Methods of Forcing Cards

### From Anemann's 202 Methods of Forcing

**THE** pack, having been shuffled by a spectator, is returned to performer who takes it in right hand, at the same time casually pulling up left sleeve followed by the left hand pulling up right sleeve, the pack is placed in the left hand, the fingers pointing to bottom (card of pack was easily spotted). Asking spectator if he is satisfied, a pass is made and card brought to about two-thirds, the pack is held in the left hand, the fingers pointing to the bottom, hand now runs the cards of the lower portion, fanned to spectator, the right hand, the person being, at the same time, invited to take a card from the fan. Cutting some about ten cards, the spectator CAN, NOT THE ONE YOU HE FORCED, is pushed temptingly forward. Spectator, thinking performer has made a mistake in his calculation, the performer draws back, with the remark, "It doesn't matter necessarily that one." This gives him confidence, and the spectator draws the card, and looks at it, the pack is then given to spreading into sixty fanwise, and he reaches the one he is forced, which he expresses a little more than usual, then continues, "Just take one you please." Shuffle off, course, he continues that the action must be timed, so as not to be apparent, so that it is timed to show card.

The card to be forced is on the bottom of pack. The cards are run from left to right in the usual manner, but the action is timed so while approaching the audience so as to give time for the following manoeuvre, the left hand is brought up to the right hand, the right hand wears the bottom card over second right side. The bottom card will run from left to right passing above the chosen card. Ask spectator to place his card on top of the pile, and to remember the card destroy. When he is satisfied ask him to place card back of cards above it and as the pack is squared up the forced card slips in from below.

In this method a few top cards are prearranged. Three cards of one number (say five) are placed on the top of the pack and the card to be forced then placed at right from the top. The pack is shuffled, but the top five cards are left in order. Ask a person to take a card from the pack and to look at it, and to place it back in the pack face down. This is forced over and the spectator handed pack to count down and remove the fifth card, which is the card.

What is known as the 'bridge' makes possible a neat curing force. The force is bottom of pack. Curing some about ten cards in the lower half, which is to be placed on top, is given a bend (concave) at the ends. Spectator is asked to place his card somewhere and look at force card of cut. If cut is made as usual, this will work time after time. If the cut is made with the bridge, the force card will be forced off by a pack cut. By bending the sides, the bridge can be placed at ends for an end cut. Previous curing by the spectator will give you this information. Here cut is made.

Place a short card near center of the pack. Card to be forced secretly is above it. Hold pack straight up in front of spectator. With first or second right fingers tip roll up pack from face to bottom, exposing the card. Ask spectator to place his card back and to think of one that he, now, selects before a moment's time speed. The short card will click by and the following card will register with spectator when the rest of the pack is gone. Not, they't try to stop at the card but let it work itself. It will seem impossible to spectator. Do not let the card slip in this way but try it before several people before you judge.

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# The Knife Method

**IN** THIS method the card to be forced is placed about fifteen from the top. Cards are held in the left hand. The little finger makes a break directly underneath the known card. A flat knife is handed to spectator who is asked to insert it anywhere in the place. Performer slowly offers the pack. It is only necessary that the knife be placed in the break and the pack cut at that point. The top fifteen cards are now pushed forward on the table, the pack being lifted slightly downward. Performer grips the knife with thumb and forefinger. Blade is then withdrawn, the pack of cards, and, are pushed well forward and slightly raised. The spectator is asked to name the card, which appears to be the one he has chosen.

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# The Encyclopedia of Card Tricks

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Each of the four spectators taking part is given four cards from the top of the pack. They are taken back in the same order as they were given out, and replaced at the bottom of the pack. A false shuffle may be introduced here, but the cards must be left intact at the bottom of the pack. Four whist hands are then dealt, and the process of the deal will distribute the sixteen bottom cards of the pack to the tops of the four heaps and divide each original group of four cards among the same. So that directly the information is obtained that a chosen card is in a particular heap, as it can only be one card of that hasp, it is easily discovered. The group of four cards last returned to the pack are the top cards of the newly dealt hands, and when the last 'player' points out the heap that contains the card he thought of, it must be the top card. The four cards next returned are the second cards of the whist hands, and the second card of the hand that contains the thought-of card is it. And so on with the other two groups. It is essential to remember that the cards first returned to the pack are fourth after the deal, the second to be returned are third after the deal, the third the second, and the fourth the last.

When performing this trick with an unprepared pack it is necessary for the performer either to look at the faces of the cards, or secretly glimpse the indices. With the pro-arranged pack this is unnecessary as he can name the cards by mental reference to the Code.

He cannot, with the prepared pack, show the fourth hand without prematurely exposing the fact that it contains all of one suit, but this is not only unnecessary, but the omission adds somewhat to the effect. Any card or cards not revealed in the first three heaps must necessarily be in the fourth, and knowing this and being acquainted with the contents of the heap he can name them without any reference to it.

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## 11. All Trumps

'Now, gentlemen, if you please, we will play the hands out. Will you cut for trumps?

'H's... Then I think the game is mine!'

Procedure. This has already been explained at the beginning in the 'Argument.' While astonishment over the last effect is still fresh, and the victims are not in a condition to notice the irregularity of the proceeding, the performer picks up his own and offers it for the cut. The other hands are pushed across to the would-be players, and after due interval they are confronted with the constellation of trumps.

So far it is a smooth-working, rational sequence of effects. It may be extended or varied at discretion. The possibilities are not yet exhausted:

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**12. The Spelling Bee**, **13. The Game Of Poker**, and **14. The Game Of 'Nap'** have already been referred to. Here are some others,

## 15. To Name The Position Of Any Card Called For
## 16. To Pick Out Any Card Called For Behind The Back

This is merely a disguise of No. 15. All that is necessary is to note the bottom card, and follow the code while counting the cards behind the back until the required one is reached. If the pack has been disarranged it forms a suitable opportunity for an exchange of packs.

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## 17. To Produce Cards Called For From The Pocket

This, a feat usually achieved by the use of a duplicate pack sorted into the divisions of card holders, can be done with the stacked pack.

Cut the 6D to the top, and divide the pack into four equal parts by riffling and sighting the indices. The first packet is cut at the thirteenth card, the 4D, and placed in the left breast pocket; the second is cut at the twenty-sixth card, the 4S, and placed in the right trousers pocket, the third is cut at the thirty-ninth card, the JC, and placed in the left trousers pocket; and the remaining thirteen cards are put in the right breast pocket. The backs of the cards in each case are outwards.

When a card is called for, mentally refer to its Code number, from which it is clear which pack it is in; plunge both hands alternately into various pockets, and with the hand most convenient to the one containing the required card, count in accordance with the Code until it is reached, and bring it out of the pocket, together with all above it, and show as one, then return to the pocket. In this way the order of the cards is undisturbed.

For instance, the KS is wanted. KS is the eleventh card, and therefore in the first division, and in the left-hand breast pocket. The right hand counts the cards, in this case conveniently backwards--thirteen, twelve, eleven: the thumb separates twelve from eleven and the rest, and these are gripped with thumb at one end, second and third fingers at the other end, and the first and fourth fingers one on each side, so that the cards are neatly and securely squared up.

Again. The 3H is asked for. This is the forty-fourth card, and therefore in the fourth heap and in the right-hand breast pocket. Count from the top--forty, forty-one, forty-two, forty-three, forty-four, and grip the five cards in the same way.

The 6C would be thirty-one--in the left-hand trousers pocket. The left hand counts, twenty-seven, twenty-eight, twenty-nine, thirty, thirty-one, and shows as before.

At the conclusion, the packets are removed from the pockets in the reverse order to their insertion, and stacked one above the other to restore the order.

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## 18. A Subtle Game

Although the system is made use of in this trick, it is not necessary for the pack to be prearranged. To begin with it is therefore handed out for thorough shuffling. Prior to so doing, however, the performer abstracts, and palms, any four cards in Code order. For convenience we will assume the cards to be the four bottom cards of the stack--

Three of Diamonds Five of Diamonds Queen of Diamonds Eight of Hearts.

After the pack has been shuffled to satisfaction, the palmed cards are returned to the top and subsequently forced upon four spectators.

The four cards are returned and manipulated to the top of the pack by any of the usual processes. A false shuffle of any type that retains the four top cards is given. The cards are then dealt into four hands and one given to each of the four people who chose cards. They are distributed in order so that each gets the hand containing his own card, and in gathering up, it is desirable to displace the bottom, so that the chosen card is not conspicuous.

The parties are then instructed to sort their hands into suits, as for a game, and to hand the performer such cards as he calls for. On this amiable understanding, he proceeds to name the cards according to the Code backwards from the next in order to the four forced cards. In the present example therefore, he will first call for the 6H, then the 10D, next the 8C, and so on. As the cards are handed to him he places them naturally, face down, in the left hand. This he continues until one card only remains in each person's hand, that card being the one originally chosen. The spectators are left with their chosen cards, and the wily wizard is left with--!

I promised my reader that I should show him how to arrange the pack in full view of the audience, and I have now redeemed my promise. I have done more than I promised. He has not even had the trouble of arranging the pack. It is done, and the audience has done it for him lured into the belief that they are assisting a trick. The four isolated cards are taken in their proper order and added to the stack to complete the chain. If you can beat that for audacity--next please!

This properly precedes the other tricks in order of execution but I have kept it till the last, partly so that it might come as a surprise and partly because familiarity with the material was necessary, both for its appreciation and for its performance.

It may be used or not, by way of introduction, as circumstances demand, or, commencing with a previously arranged pack, it may be held in reserve against an accidental or antagonistic disarrangement.

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# Finishing up

Well that's it for this eBook, I hope you enjoyed learning the effects but please remember to Practice, Practice, Practice before performing :-) Checkout my eBay shop **HERE** for more Magic Tricks!

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