



Jean Hugard's

CARD MANIPULATIONS (Part 2)

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The Double Lift

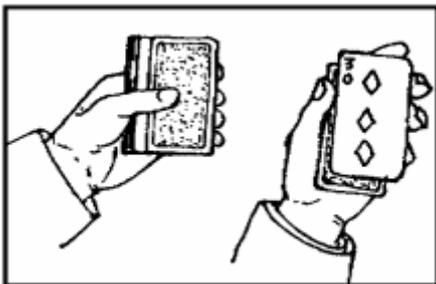
No technical description of this sleight, which has come into such great favour of late, has appeared in print, so far as I know. Properly done it is one of the most useful weapons in existence for the card magician. But it must be done correctly, and to clear the way towards an understanding of the right method it may be well to describe the manner in which it is only too often executed, otherwise murdered.

How often do we see a performer fumble with the top cards finally taking hold of two, holding them as if they were made of gold and a crook nearby ready to grab them from him, turn them over on the pack, then face down again, all the while gripping them with all his might, and then push off one card with his thumb and put it in the pack.

Apart from the fact that in the action of taking the cards the performer appeared to be afraid of something, his method of pushing off the single card was entirely different from the way the two cards, supposed to be one only, were taken.

This is all wrong. If you wish to take two cards as one, and have your audience really believe there is one card only, then your actions must be exactly the same as when you take one card. The following method fills these requirements.

While you talking, and looking at your audience, square the deck with your right hand, and, in so doing, lift the inner ends of the two top cards with the ball of the right thumb, pull them a little to the right, as in Fig. 1, and leave them in that position.



Now, when you call attention to the top card, you bring the tip of the left thumb against the middle of the side of the two cards and push them out, as one card, over the side of the pack. Take them between the tips of the right thumb and first finger, firmly but lightly, in an easy manner,

turn them over and place them just above the pack not on it. You hold the left fingers so that the card(s) is received between the ball of the thumb on one side, the first joints of the second and third fingers on the other and the tip of the forefinger rests against the outer end. In this way the two cards are squared perfectly and may be shown freely. (Fig. 2).

Again you take the card(s) by the lower outer corner, between the tips of the right thumb and forefinger, the thumb tip covering the lower index, and turn it (them) face down on the deck. Place the card (s) so that it (they) coincide exactly with the top end of the deck, but do not release the grip of the right thumb and finger. With a slight

upward push of the thumb tip on the face of the lower card, release it and draw the top card away to the right.

Although it has taken some time to explain the action it must be understood that the actual movement takes a second only, and there must be no hesitation. The card is turned and at once drawn off the pack smoothly, the lower card being left squarely on the top.

In most cases in which this sleight is used the changed card is immediately inserted in the pack. The action just described brings the card over the side of the pack, with its back to the audience, so that the insertion in the pack follows quite naturally.

Sometimes, however, it is necessary to place the changed card on the table, or face down on the hand of a spectator. To do this, instead of drawing the top card off to the right, as soon as the lower card is released on the top of the pack, you draw the left hand away, the right hand remaining stationary for a moment, then you put the card in the position required.

One very important point should be borne in mind and that is this-- whenever you have occasion to turn over the top card to show it to the audience, do it in exactly the same way as when you turn two cards as one.

The perfect way to do this sleight is to push off two cards as one without first separating them from the other cards with the thumb. This is very difficult, but Mr. Dai Vernon, the famous card expert, not only does it, but is able to push off two, three or four cards, as one, at will. By this means he apparently places the top card in the middle of the deck three times in quick succession, each time showing it has returned to the top. In his hands this is one of the most amazing feats possible with cards.

Although this sleight, the double lift, has come into common use in recent years, it is interesting to note that the first mention of it, that I have been able to discover, is in a French book, "Nouvelle Magie Blanche Devoilé" ("New White Magic Revealed"), published in 1853. It appears therein as the first trick with cards, two cards being shown as one, these replaced on the top of the pack, the top card being placed in the middle and then shown as having returned to the top. The author calls it "The Invisible Pass." He claims several tricks that he describes as being his invention.

A Novel Reverse Discovery

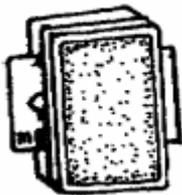
Effect:--A card having been chosen and returned to the pack, you allow the spectator to shuffle the cards and he then locates his card himself in a surprising way.

Method:--A card having been freely chosen, noted, returned to the pack and the pack shuffled, you have secretly brought the card to the top by whatever method you use. You palm the card in your right hand and turn the next one face up to prove that you have not brought the chosen card to the top. Call particular attention to the one turned over and let it be plainly seen that it is a single card, without actually asserting the fact; you may let it drop and pick it up, for instance, then turn it face down again on the top of the deck.

Bring your right hand squarely over the deck, replacing the palmed card on top, and at once turn the pack over to show the bottom card, and spread three or four cards to show it is not near the bottom either.

Turn the cards face down and, while you expatiate on the fact that the chosen card can only be found by having it named and then picked out from the others by running through the whole deck, you get ready for the double lift by separating the two top cards from the rest and pushing them a little off the side of the deck. "However," you say, "there is what we call Fate, Luck, or, if you prefer it, Chance. I have found it a very curious thing that whenever the ----- of ----- (you make the double lift and name the face card) is on top of the pack my luck is in. Let's try the experiment. First, will you shuffle the cards?"

You hand the deck to a spectator but you retain the double card in your right hand, face up. Receive the shuffled pack face down on your left hand. Request the spectator to lift up a portion of the deck at the outer end, just a little way, and you insert the double card, face up, at that point. You push it in lengthways until only about an inch of it protrudes, then with the tips of your second and third fingers push the lower card flush with the rest of the cards. The moment you have done this turn the card in the right fingers around to the side of the pack so that its ends protrude on either side.



The position now is that this face up card is in the middle of the pack, in the location chosen by the spectator, its ends extend over the sides of the deck, and under it you have secretly placed the chosen card face up. You ask the spectator who chose the card, to take hold of one end of the deck, while you hold the other. You show that it is impossible to alter the position of the protruding card, unless it is withdrawn and again inserted.

You have the chosen card named and you ask the spectator to lift off

the protruding card by its ends, together with all the cards above it. He himself thus reveals his card, face up on the lower portion of the pack, and you remind him that he chose the location, without any interference from you.

Invisible Transit

Effect:--Two cards, taken at random, change places at command.

Method:--You hand the deck to a spectator and ask him to shuffle the cards thoroughly. You take it back and, while squaring the cards, you separate the two top ones and push them a little sideways in readiness for the double lift. Remarking that you will use the top card, whatever it may be, you turn over two cards as one. Let us suppose that the card that shows is the ten of spades.

"That's a good card for the experiment," you say, as you turn it down and, apparently, lay it face down on the table, really you put down an indifferent card and the ten of spades remains on the top of the pack.

"Let us see what the next card is," you continue, as you square the deck and get ready for another double lift. Again you turn two cards as one, revealing, we will suppose, the six of diamonds. "Excellent. That card makes a fine contrast with the ten of spades. I'll put it over here." You turn the two cards down and, apparently, place the six of diamonds on the other side of the table, this time, of course, it is the ten of spades that you remove and the six of diamonds remains on the top of the pack.

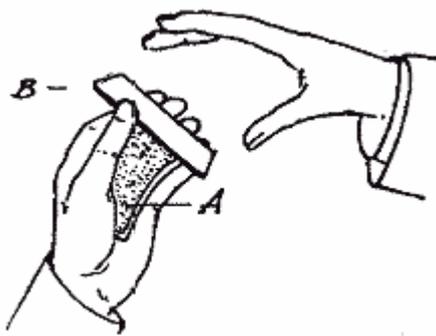
"Remember," you say, "the six of diamonds here," you point to the card just placed down, "and the ten of spades here. I'll replace the ten in its original position on the top of the pack." You pick up the indifferent card first laid on the table, look at it, but be careful not to allow anyone else to get a glimpse of its face, and put it on the top of the pack.

It only remains for you now to order the cards to change places, then turn the two top cards as one, revealing the six of diamonds, and invite a spectator to turn over the card on the table, which proves to be the ten of spades.

The feat is not only effective in itself, but will afford excellent practice in the use of the double lift.

The Hand to Hand Palm Change

This sleight, which was first described by Prof. Hoffman in "Modern Magic," was devised by Prof. Hellis and it is still the best and simplest method of exchanging one packet of cards for another. It appears to have been lost sight of by modern card workers although some very fine feats are possible by its use. The sleight is not at all difficult and I strongly recommend the reader to use it.



In your left hand you hold palmed, face inward, a packet of cards, A, which is to be changed for another packet, B. With your left side to the front, you take packet B in the same hand, holding it face down by its sides between the thumb and second and third fingers.

As you bring the right hand over to take the packet B, you turn towards the right, palm it, and immediately seize packet A by its sides, carrying it away, slowly and openly. You hold the left hand open for a moment, palm to the front, allowing it to be seen empty, then drop it quietly to your side. Just before you take away packet A, which was palmed in the left hand, curl your left forefinger up under it and press upwards against the middle of the cards, so taking the bend out of them which was caused by their position in your left hand.

With your right hand you dispose of the exchanged packet A by placing it on the table, handing it to a spectator, or otherwise, as may be necessary for the trick in hand.

The packet now palmed in your right hand is disposed of by adding it to the pack, if this is lying on your table. You simply cover the pack with your hand and draw it back to the edge of the table, so picking it up. If, however, the pack is not available, you await a favourable moment for placing the packet in your pocket under cover of a natural movement, as, for instance, in taking out your handkerchief.

The Homing Belles

This trick utilizes the change, explained earlier. It has a startling effect and is not at all difficult to do.

Effect:--A card is chosen by a spectator. He replaces it and shuffles the pack freely. That card and the three others in the pack of the same value reverse themselves, being found face upward when the deck is spread on the table. These four cards are removed and four other cards are reversed in the deck which is then held by a spectator. The four cards held by the performer return to the pack, in which they are again found to be reversed, and the four cards which were openly turned over in the deck appear in the performer's hand.

Method:--Four extra queens, one of each suit, are required. They may be of any pattern as their backs are not seen by the audience. These you bare in your left trouser pocket, their faces being inward.

You force one of the four queens of whatever deck you are using; it will enhance the effect if you use a borrowed deck, but be sure to ascertain beforehand that it is complete. You may do this very naturally by running through it to take out the Joker, which you discard for any reason that may occur to you. To force one of four cards is a comparatively easy thing to do, seeing that it makes no difference which one of the four is taken. You allow the spectator to replace his card and at once take the pack and shuffle it freely.

You now have an opportunity to palm the four queens in your left hand. While the spectator is shuffling the pack and you are telling him to make a thorough job of it, not to forget the card he drew, and so on and so forth, you carelessly thrust both hands in your trouser pockets. When he is ready to return the pack, take your right hand out of your pocket and hold it out to receive the cards. Hold the hand so that all can see it is empty. A moment later withdraw your left hand from the left pocket and bring it upwards to meet the right hand. Keep the left hand back outwards till the moment the hands meet, then turn it palm upwards and place the pack face down on the face up queens in its palm. A trial or two before a mirror will give you the correct timing in this action.

The four queens have thus been added to the bottom of the pack faces upward; it is now necessary to distribute them throughout the pack. The best and safest way to do this is by an overhand shuffle. You must remember that the audience must not be allowed to get a glimpse of the bottom of the pack until the four strange queens have been shuffled out of the way.

You turn your right side to the front and you hold the pack so that it is completely shielded by the back of the right hand. To begin the shuffle you run off six or eight cards into the left hand, well down into the fork of the thumb so that the left fingers can be extended over

the sides of the cards. Then reaching with them under the pack in the right hand, you pull off the lowest of the queens and at the same time with the left thumb slide the top card of the pack onto it. These two cards fall together on the cards just before shuffled into the left hand. The card pulled off by the thumb hides the face of the reversed queen.

Again run eight or nine cards off the pack into the left hand, then repeat the process of getting a reversed queen off the bottom as already explained. You repeat these movements twice more, with the result that the reversed queens are scattered throughout the deck. A little difficulty may be found in pulling off the bottom cards with the left fingers smoothly, but a very little practice will overcome this. It is much better to shuffle rather slowly and smoothly than to have a series of stops and jerks as the queens are pulled off. It is essential that the cards shuffled off shall go well down into the fork of the thumb.

This process completed, if the pack is one which has a white margin on the back, you may fan the pack and show the faces. The reversed cards will not show up if the fan is spread smoothly, but do not attempt this unless the pack is in good order, and on no account do it if the pack has a solid pattern on the back as with Steamboats. You ask the spectator to name his card and, after announcing what is to take place, you spread the cards face down on the table with a great flourish. Your added queens show up reversed. This is a surprising effect, but you have a more surprising one to follow.

You draw the queens out of the line of other cards towards yourself, still face up, and place them one on top of the other, being careful that they are out of reach of anyone else and that in lifting them you do not expose their backs.

You spread the pack with the faces of the cards towards you and quickly note the four bottom cards. If these do not consist of one card of each suit change whatever cards are necessary to bring this about. You say that you will pick out one card of each suit that you know will give the result you want and that you will reverse these cards in the pack. What you really do is to find the first of the queens belonging to the pack as you run over the faces of the cards. You stop there, calling it by the name of the first of the four bottom cards you noted. You turn this queen face down by pushing it a little off the side of the cards in your left hand and lifting it over with the edge of the packet in your right hand. In this way the queen is turned over sideways towards yourself and no part of its face should have been exposed to the audience.

You find the remaining three queens and repeat the same operation with each, calling them by the names of the other bottom cards, and then reversing them as they lie in the deck. Before you turn the pack

face down you slip the left little finger under the four cards whose names you have called, so that you can hold them separated from the rest of the pack. Then having turned the pack down you palm these in your left hand. You hand the pack to a spectator to hold tightly between his hands.

Take the face up queens off the table and place them in your left hand ready for the Hand to Hand Palm Change. You have your left side to the front so that the faces of the cards are towards the audience. You cover them with the right hand as you turn to the left and apparently throw them face down on the table. Really, of course, you make the change and it is the four palmed cards from the pack that fall.

The trick is done and you have only to announce the startling effect that is to take place--the queens to go back home, again reversed, and the four reversed cards to leave the pack and appear in your hand in their place. You have ample opportunity to pocket your four queens, which you have palmed in your right hand, while the pack is examined and the reversed queens are displayed. Then you pick up the four cards from the table and show that they are actually those that just previously were reversed in the deck.

If the reader distrusts his ability to make the change described, a good effect may still be obtained by changing the packets under cover of wrapping the cards in a handkerchief. You throw it over your left hand then in placing the queens under it, palm them, and lift the palmed cards from the left hand. Bring the left hand out and take the cards and the middle of the handkerchief from the above. With the right hand twist the folds of the fabric and hold it thus. This will give you a perfect alibi for keeping the right hand closed and so concealing the cards you hold palmed in it, and, at the finish of the trick, you simply shake the four cards out and thrust the handkerchief into your pocket, at the same time getting rid of the palmed cards.

A Baffling Spell

In this experiment a new and bewildering twist is given to the popular Spelling Bee Trick.

Effect:--A spectator takes a card at random from a shuffled pack and lays it aside face down. The deck is again shuffled by a spectator and he selects from it any card he pleases. This card is returned to the pack, which is shuffled and laid on the table. The first card selected is then turned over and, on spelling it in the usual manner, that is,

taking a card from the top of the pack for each letter, the second chosen card is revealed on the last letter.

Method:--The puzzling part of the feat is that the performer himself does not know the identity of the first card selected until it is turned up, yet the trick is sure fire. The principle on which it rests is this: There are 27 cards in the pack which, with the addition of the word "of" are spelled with either eleven or twelve letters. If, therefore, it is so arranged that the first card is selected from the twenty-seven cards, it will not matter which one is selected and the performer has no need to know it until it is turned over. By placing a card twelfth from the top it will appear on the last letter when a twelve letter card is spelled out and in case of an eleven letter card having been chosen, you have only to say as the card for the last letter is taken, "And the next card is yours," and turn that card over.

The twenty-seven cards are the Ace, two, four, five, six, nine, ten, Jack and King of Hearts and Spades, and all the clubs except the Ace, two, six and ten. If you use this feat as an opener, you can have these cards already on the top of the pack, though it is an easy matter to get them separated openly. You have only to remember, as you run through the pack, professedly to count the cards, to run all the diamonds, the ace, two, six and ten of clubs and the three, seven, eight and Queen of Spades and Hearts to the back of the other cards. Suppose you have done this, as the pack stands, you have twenty-five unsuitable cards on the top followed by the twenty-seven cards from which a selection has to be made.

You run off, by an overhand shuffle, twelve or thirteen cards from the top, thus bringing the suitable cards to the middle portion of the deck. False shuffle several times and place the pack down. Now if you ask a spectator to cut it into two parts, it is practically certain that he will make his cut near the middle. The chance that he cuts anywhere but among the twenty-seven cards, which form the middle portion, is so small that it is negligible. You instruct the spectator to take the top card of the lower part of the pack, after the cut and lay it aside face down, without looking at it himself, or allowing anyone else to see what it is.

You hand the pack to another spectator asking him to shuffle it, then withdraw any card he wishes and return the pack to you. You tell him that you will turn your back for a moment and he is then to hold up his card for all to see. You say you do this because the feat which follows is so extraordinary you wish to avoid all possibility of him being suspected of having helped you in the denouement.

You turn away and rapidly count off eleven cards from the top and hold the packet of eleven cards separated from the rest of the pack, the thumb holding the division at the back, (you hold the pack by the ends) and the little finger at the front. If you keep your fingers

pressed close together this division will be quite invisible from the front. You turn to the audience again and go to the person who chose the card just shown to the spectators. You ask him to replace it in the pack and, holding your left hand under your right, you drop about a quarter of the pack, then several more packets of cards and finally all those under the division made below the eleven cards you counted off. The chosen card is placed on top of this last packet and you drop the eleven cards on it. You do all this openly and keep the fingers of the left hand extended, but do not be tempted to say, "You see I do not insert any of my fingers and I do not hold any break," or anything like that.

Square the pack fairly and slowly, turning it around to show all its sides even, and then place it on the table. Now, having done the trick in reality, it is your cue to impress on the audience the marvellous thing you are going to do. You call attention to the fact that the card now lying face down was chosen at random by a free cut by one of themselves, that you do not know, that nobody can possibly know, what it is, that a second card has been deliberately selected from the pack by another person, and that this has been replaced at random in the pack.

You say you will order this card to place itself in such position in the pack that by spelling out the first card, a card for each letter, it will appear on the last letter, "A manifest impossibility," you say. Then you have the first card chosen turned up. You spell its name, daintily drawing off one card from the top of the deck for each letter. Do this deliberately and drop each card separately on the table.

If the card proves to be a twelve letter card, when you come to the last letter, you ask the spectator to name the card he chose and then turn the twelfth card dramatically. On the other hand, if it is an eleven letter card, take off the eleventh card and say, "And the very next card is yours. Will you kindly name it?" Then you turn it over With a flourish.

Color Changes

The term Color change is a misnomer since it is applied indifferently to any change of the face card, whether of Color, suit or value. Erdnase in his book, "The Expert at the Card Table," uses the term "Transformations" for these moves, but the change was not adopted by the conjuring fraternity and so the designation "Color Change," as is also the case with "Back Palm," is now firmly fixed in magical parlance in spite of the fact that, strictly speaking, both are wrong.

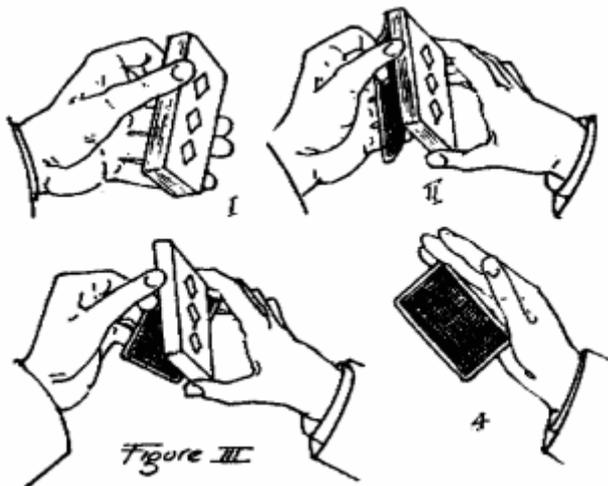
The sleight is most effective when the strict interpretation is adhered to, that is, when the change is actually from one color to the other, black to red, or vice versa, and whenever the routine in use allows it, the cards should be so arranged that this will be the case. The value of the cards to be substituted should also be changed, a ten for an ace, or a picture card for a deuce and so on. However, in many cases the card which is to be used for the change is fixed by chance, and must be taken whether it is a marked contrast or not.

The Color Changes which follow have not, so far as I know, appeared in print. They will be found to be effective and not difficult to do.

No. 1. The Hinge Change

You hold the pack in the left hand with the first finger doubled back, the nail resting on the back of the rear card. (Fig. 1).

Bring the right hand up to the pack and take it between the tips of the thumb and first fingers, at its lower corners.



Pull back the lower side of the rear card with the tip of the left second finger, so that the card is gripped between the tips of the first and second fingers. (Fig. 2). Pull this card down by moving the left fingers backward slightly, until it just clears the pack at its lower side and at the right angles to it.

The outer side of the card is thus brought to a point near the tips of the right second and third fingers. Push its top outer corner between these two fingers at their top joints, far enough to hold it securely but not allowing it to protrude at the back of the hand. (Fig. 3 and 4). Show your left hand empty and replace the pack in it, pushing it well into the fork of the thumb, and extending the left fingers flat in front of it.

With your right forefinger, extended, point to the face card, bending the second and third fingers a little inward, the back of the hand affording complete cover for the clipped card, which lies out horizontally from the hand.

Bring the right hand in front of the pack, laying the clipped card on the outstretched fingers of the left; the right fingers have, of course, been kept close together up to this point. Place the right middle finger against the outer side of the concealed card and then open the fingers widely, thus allowing the face card of the pack to be seen through the separated fingers.

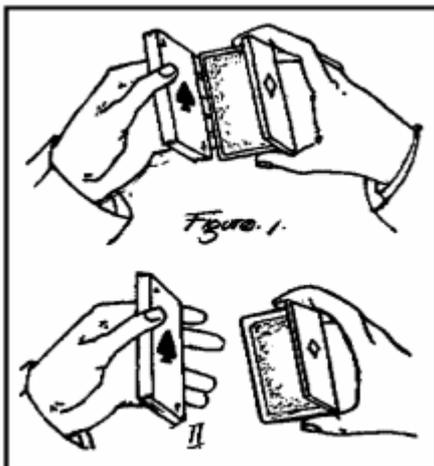
Suddenly close the fingers of the left hand bringing up the concealed card with them, hinge like, against the face of the deck, and a moment later remove the right hand. The new card appears to simply materialize magically, as there does not appear to be any possible place of concealment for it. This is one of the very best of all the Color changes and is well worth the little study required to master it.

No. 2. The Book Change

You hold the pack vertically on its side in the left hand, face card outward, the lower side resting on your outstretched fingers near their roots.

With the right forefinger and thumb grip the lower corners of the deck and carry forward about half the cards to the tips of the left fingers, at the same time allowing several cards to fall forward, face down, behind these cards on to the left fingers. (Fig. 1).

Take these cards with the tips of the thumb and forefinger, by their outer corners, holding them at right angles to, and hidden by, the packet already held by the same digits.



Bend your right hand a little inward toward the body, and call attention to the face card of the packet in the left hand, naming it. (Fig. 2). Replace the right hand in front of the left, again resting the hidden cards on the left fingers and, as you name the card at the face of this portion, you bring the right hand up a little.

Under cover of this you close the left fingers, carrying the concealed cards up against the face card of the left hand packet, book fashion, at the same moment you turn the left hand over, bringing the backs

of the cards to the front.

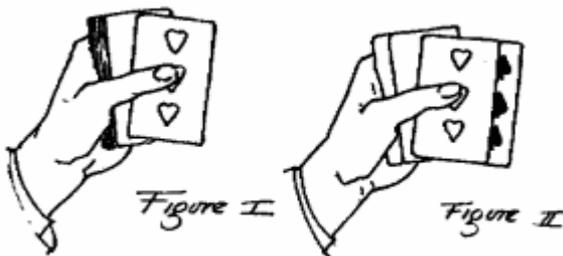
Rub the back of the left hand with the cards in your right, then slowly turn the left hand round and show that the change has taken place.

No. 3. A Spectator Does It

After showing several changes you assert that the feat is an easy one and that anyone can do it. You ask a spectator if he would like to try.

You say you will pick out an easy card to change and, running through the cards with their faces toward you, you pick out a low red card. say the three of hearts, with a high black card behind it, for instance, the ten of spades. You bring them to the bottom of the pack, the three being the face card.

Call attention to this card, the three of hearts, holding the pack in the left hand, face outwards, thumb on one side and fingers on the other. Take off the two bottom cards, as one, with the right hand, show them to the audience, then replace them, still as one, of course, on the bottom of the pack, but well over the side, as in Fig. No. 1. They are held on the bottom by the pressure of the left thumb, the tips of the second and third fingers rest on the back of the ten of spades.



You ask the spectator to hold out his left hand, palm upward and, apparently you place the three of hearts down on it. To do this you turn your left hand over above his hand and, as you

lower it to place the card down, you pull the three of hearts back under the pack with your left thumb, and, with the tips of the second and third fingers, push off the card above it, the ten of spades. (Fig. 2).

At once drop the pack on top of the card now on the spectator's hand. Make him grip the deck with his right hand and rub the face card with his left. Assure him in all seriousness, that if, at the same time he mentally commands the three of hearts to change, it will do so. Then let him turn the pack over and show the change that has taken place. Gently take possession of the pack before he has time to recover from the surprise.

By the "Take or Leave" method, or simply by artful suggestion, you can force the card to which the card is to be changed. This will enhance the effect of the trick.

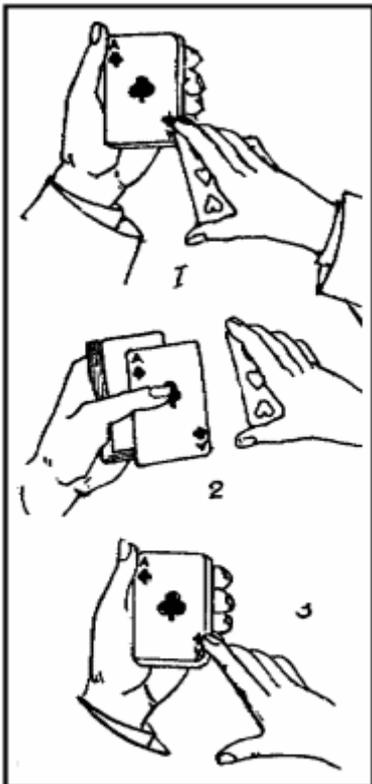
No. 4. In Reverse

This is a novel idea. In order that you may follow the moves clearly it will be well to take a red card, say the seven of hearts, putting it on the face of the deck, and a black card, for example the ace of clubs, which you place under the seven.

You hold the pack in your left hand in the usual position for the color change and stand with your right side to the front. Take the face card off the pack, holding it at the outer end by the tips of the four fingers, pressed close together, and the tip of the thumb at the inner end. Keep the back of your right hand to the audience so that they cannot see any part of the card, but they do see the ace of clubs now on the face of the pack, and you call their particular attention to that card. (Fig. 1).

Now turn your right hand so that the seven of hearts can be seen by everyone and replace it on the ace.

Again take the seven of hearts in your right hand in the same way as before and once more call attention to the ace. Replace the seven on the ace, this time without turning your right hand to showy it first, but as you do so, under cover of your right hand, push the ace a little off the side of the pack with the left thumb and carry it away in your right hand by means of the side slip (Fig. 2). Drop your right hand naturally and concentrate your attention on the face card, the seven of hearts.



You invite your audience to watch that card very closely, as you are about to show some curious manipulations with it. You bring your right hand over the seven of hearts and imitate exactly the act of taking it off as you did several times before, but really, you leave the palmed ace of clubs on the seven, and

then hold your hand as if you held the seven of hearts between the tips of the thumb and fingers. The back of your hand is towards the spectators and, seeing the ace of clubs on the face of the deck, they are naturally satisfied that you have the seven of hearts in your right hand as before (Fig. 3).

Keep your eyes fixed on the imaginary card in your right hand, then suddenly say, "Watch the seven of hearts vanish". You make a tossing motion with your right hand, turning it palm to audience, at the same time making a half turn to the right, imitating the action of back palming a card.

Next turn the hand rapidly to show its back, open the fingers widely, then press them together and again turn it to show the palm. In fact, you make all the regular moves which pertain to the back and front palm, and, having no card to conceal, you are able to do them cleanly, to say the least.

In the meantime your left hand has not been idle. You drop it to your side, push the face card, the ace of clubs, down against the side of your leg, hold it there for a moment with the tips of your fingers, while you pull the pack upwards, holding it in the fork of the thumb until the outer edge of the ace clears the pack, then slide the pack down under it, thus transferring the ace to the back of the deck. This will cause the seven of hearts to become the face card and you must, of course, be careful to hold the pack with its face towards your body, so that the spectators cannot get a glimpse of the seven of hearts.

In the course of your manipulations with the imaginary card you bring your right hand with its back to the audience, close the fingers and turn the hand around. Pretend to crumple the card to pieces, then slowly open the fingers and show all parts of the hand. The card has vanished, as you promised it would.

"The fragments of the card are floating around," you say, "and I can reassemble them. Watch."

You make a catch in the air and bring your right hand down on the face of the deck with a slap and, as you remove it the audience see the seven of hearts back again. You must be very careful to hold the deck with its back to the front until you make the slap.

The effect of this little comedy with cards can only be realized by actually working it before an audience. There is a minimum of sleight of hand in it but plenty of scope for acting.

No. 5. Some Patter Suggestions

The Color change is most often used as a mere flourish but it can also be effectively employed as an introduction to a series of card tricks or as an interlude between set tricks. For instance, let us say you have the following cards on the top of the deck, Jack of Hearts, Queen of Hearts, Three of Diamonds, Ten of Clubs and Ace of Spades; the Jack being the top card and the others following it in the order given.

To illustrate the use to which playing cards can be put to add Color to a story, you recite the following verse, changing the face card of the pack by varying Color change sleights at the appropriate word:

The young man (J. H.) makes of Hearts (Q. H.) his trumps,
Then Diamonds (3 D.) he plays,
But when his dream romantic slumps,
Too oft to Clubs (10 C.) he strays,
With varying luck the game is played,
The final trick goes to a Spade (A. S.).

Here is another and more ambitious example of patter to be illustrated by the use of the Color change:

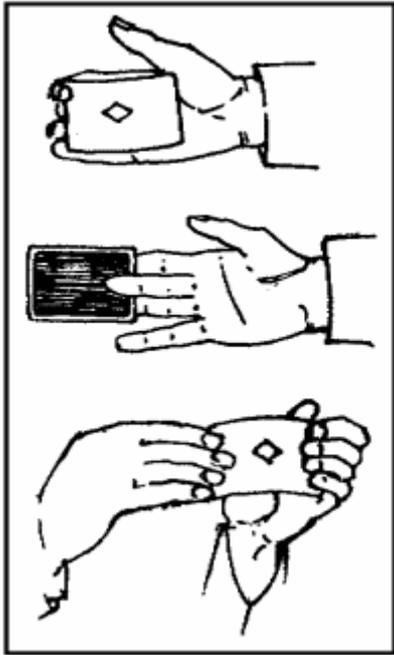
Once upon a time a QUEEN'S HEART was WON by a KING. He had a large DIAMOND which cost lots of JACK. People at the wedding saw a great PAIR. One night, however, the KING played the DEUCE by coming home to the pal-ACE at THREE-SEVEN A. M. This made the QUEEN SICK, so she seized a CLUB from a TRAY and THREATENED to beat him up. Be-FORE she could strike him the KING tried TRUMPS, handing her FOUR TENS, remarking, "Here, do some shopping with what I WON." So they lived happily ever after and no SPADES were needed.

It should be a pleasant diversion for the enthusiast to arrange the various moves whereby the change can be made to best advantage with the color changes he has mastered. The' four tens might be crimped and at the right time secretly pushed from the back into the right hand and then produced in a fan from the knee.

Cards From the Air

The Best Front Hand Production

The following method of apparently catching cards from the air is the invention of an amateur magician of Wellington, N.Z. It is, I think, the best sleight for the purpose that has as yet been evolved in that the hand can be freely shown from all sides in the action. This is not possible with other methods.



You have about ten cards palmed in your right hand in the usual way. Bend the top joint of your second finger under the top edge of the palmed cards (Fig. 1), then as you make a catching motion in the air, stretching out your arm, you straighten the fingers sharply. This causes the packet to fly out from the palm into view at the finger tips. (Fig. 2) The cards are held securely and squarely together as one card, by the top joints of the first and third fingers on the face of the card, and of the

second finger at the back.

The moment the card is produced at the finger tips you press your thumb tip on the back of the packet at the corner immediately behind the tip of the first finger, and bend the other three fingers into the palm. The impression to be made on the spectators is that of having caught a card at the tips of the finger and thumb.

You show the card(s), turning the hand to show the palm empty, then with the left hand take hold of the outer end of the packet and bend the cards sharply back into the right hand, where they are again palmed, with the exception of the front card, which is stripped off by the left thumb and fingers and held up to view. (Fig. 3).

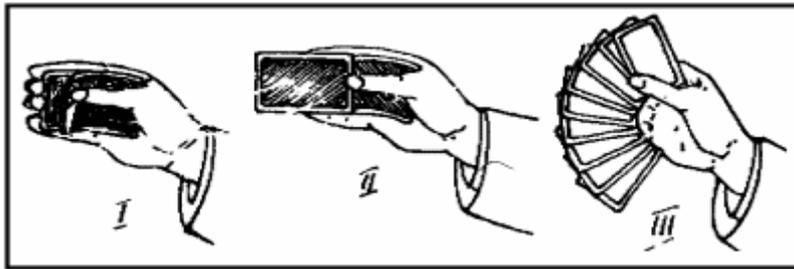
The right hand drops naturally and you are ready to repeat the catching of a card; you continue the movements until your supply of cards is exhausted. During the action you have your right side to the front. Vary the point at which the card is caught as much as you can and always see the card in the air yourself before you catch it.

Front Hand Production. No. 2

For this production the cards must be palmed with their faces

inward, that is next to your palm.

With about a dozen cards palmed in this manner you bend the fingers inward until you are able to pull down the top end of the outermost card as in Fig. 1. Your arm is bent so that the hand is about six inches away from the body.



You release the card by straightening the thumb and the card will fly out from the rest, at the same moment you jerk your arm forward and catch the card by its inner end at the tips of the thumb and fingers. (Fig. 2). With practice it will be found that the cards can be caught at their extreme ends so that practically the whole card is in view at the finger tips. Success in this sleight is mainly a matter of timing the release of the card and the forward jerk of the arm.

The sleight can be done very rapidly and it is one of the few moves which gain in effect by being done quickly. Some performers beginning the action with about twenty cards palmed, catch a dozen or so at the finger tips singly, and then suddenly produce all the others fanned out. (Fig. 3). It is well to begin with not more than eight or ten cards.

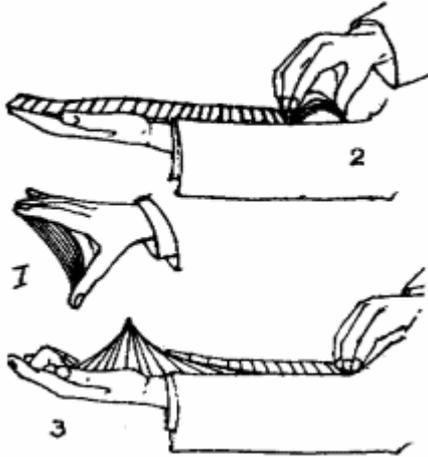
This sleight can be used to good advantage in the production of the full pack as a preliminary to a series of flourishes. You have the rest of the pack in a clip on your hip, or in your lower vest pocket. After producing say, five or six cards, you turn a little more to the left, reach out with your right hand as far as possible and produce the last of the palmed cards in a fan. At the same moment with your left hand grip the rest of the pack from the clip or pocket, adding them to the cards already in your left hand.

Turn now to face the audience, place the cards just caught on top of the pack, and, as you do so, push a good load of cards from the back of the pack with your left forefinger into the right palm. Riffle the cards in the left hand and produce the palmed cards from the left knee fanned out to fullest extent. Add these cards to the others in your left hand and proceed to your flourishes such as The Arm Spreads....

The Arm Spreads

No. 1. The Spread and Turn-Over

This flourish is the basis of all the spreads which follow and should be mastered before the others are attempted. It is not difficult but, as with all good sleights, practice is necessary.



You hold the pack in the right hand in the position for springing the cards from hand to hand. (Fig. 1). Extend the left arm straight out, level with your shoulder, the palm of the hand being uppermost, and your right side to the front.

With the right hand spring the cards along the left arm from the finger tips to the elbow, the first card overlapping the tips of the fingers about an inch. (Fig. 2). Close the

left fingers under the first card of the line and so cause all the cards to reverse in turn. The arm must be kept straight and rigid and the cards should be in a direct line. (Fig. 3).

Variations for Finishing The Spread and Turn-Over

These are different finishes for the Spread and Turnover, explained previously.

a. Simply drop the left arm to the side, so that the cards fall cleanly into the left hand after the turn-over.

b. In reversing the cards, instead of allowing them to fall on the arm, they drop into the right hand, which is held a little below the left elbow. To make them drop in this fashion you must turn the left forearm slightly inward at the moment that the cards are turned over. They should drop very prettily like a cascade.

c. After the cards have been turned over and lie face up on the left arm, insert your right thumb under the cards nearest the elbow, turn

it upward and then press it downward, towards the left wrist, thus causing all the cards to turn over again. Finish by dropping the left arm and catching the cards in the left hand as they slide down.

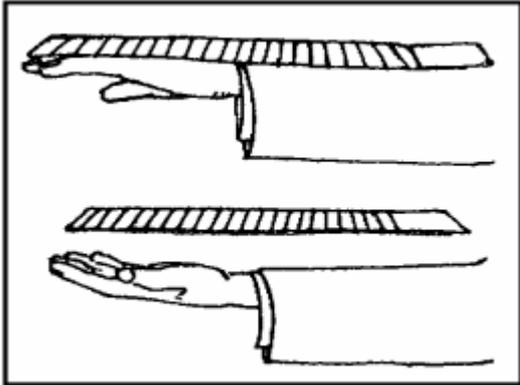
No. 2. The Glide

To execute this flourish you hold the deck between the right thumb and second finger at diagonally opposite corners. (Fig. 1). Spring the cards along the arm from the fingertips in the usual way, but with the faces outwards. (Fig. 2).

Then drop the left arm, at the same time moving it a little inward, causing the cards to slide down the arm into the left hand. This is one of the prettiest of the arm spreads.

No. 3. The Back Arm Reverse

You stand with your left side to the front. Spring the cards along the back of your left arm, starting at the knuckles of your hand, and bringing the last card to a point about two inches from your elbow. (Fig. 1).



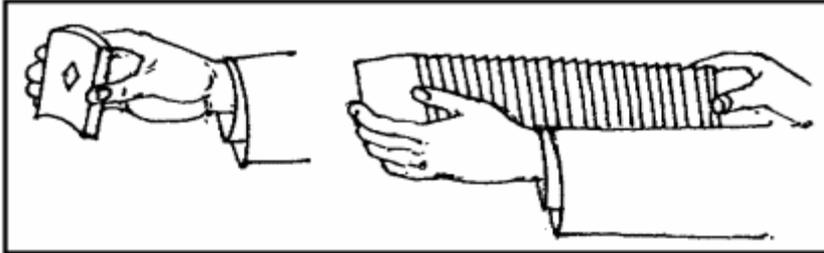
Hold the left arm rigid and lower your whole body by bending your knees, then straighten up and when the arm reaches its former elevation drop it a little and quickly turn it over, bringing

the palm upwards. (Fig. 2).

Catch the cards as they fall, on this side of the arm, which should be dropped slightly as the cards land. This helps to prevent the cards being disarranged as they land on the arm.

No. 4. The Upright Spread

For this particular flourish, which has a surprising effect, you hold the pack upright in the light hand, face outwards. The thumb at the middle of one side, the fingers on the other side. (Fig. 1).



With your left arm outstretched, back of the hand to the front and held vertically, you place the pack against the left palm. Spring the cards along the inside of the arm. (Fig. 2).

Bend the left fingers and grip the first cards of the row tightly against the palm of your hand, and with the right fingers, at the opposite end of the line of cards and stretched out as far as possible, press the cards under them firmly against the side of your arm. As much as possible of the faces of the cards should show above the arm.

No. 5. The Elbow Catch

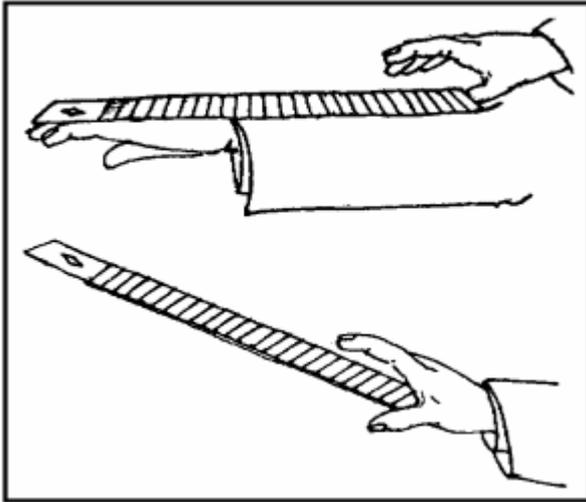
You spread the cards on the left arm as in No. 1, then you turn the whole line of cards over by bending the second and third fingers inward.

With a sharp upward jerk of the arm you cause the cards to slide back and downward, catching them in a bunch at the elbow by bending the forearm back quickly.

From this position you toss the pack upward by extending the forearm and jerking the arm upward. Catch the pack on the back of the hand.

No. 6. The Turn-Over and Right Hand

Catch



You spread the cards on the left arm as in No. 1, and turn them over as described. Put your right hand at the elbow and, as the last card turns over, insert your thumb under it, the hand being palm outwards. (Fig. 1).

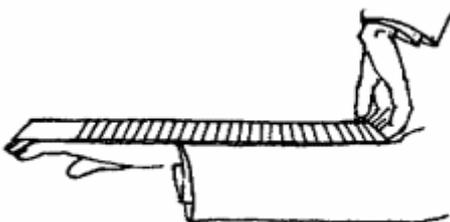
With the left arm make a slight upward motion, and then drop it to your side sharply. At the same moment you lunge forward with your right hand and catch the whole line of cards between the thumb and the fingers. (Fig. 2).

The fact that the cards overlap one another, and that the right thumb is then below the bottom card, makes it a comparatively easy feat to gather them all. This flourish may be effectively repeated by spreading the cards on the right arm and then catching them in the left hand.

No. 7. The Back Arm Catch

You stand facing the audience, the left forearm bent horizontally in front of the body. Spring the cards along the forearm from the tips of the fingers to the elbow.

Place your right hand to the rear of the last card near the elbow, inserting the first joints of the fingers under that card, the palm of the hand being to the front.



With the left arm make a short upward swing, then drop it sharply to your side, at the same moment sweep the right hand quickly outwards in a circular direction from left to right, and catch the cards in the action.

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No. 8. Vanish of Pack

You proceed as in No. 7, catching the pack as described. Continue the movement of your right arm behind your back, and, turning your left side to the front, thrust the cards into the left armpit at the back, at once pressing the left arm to your side.

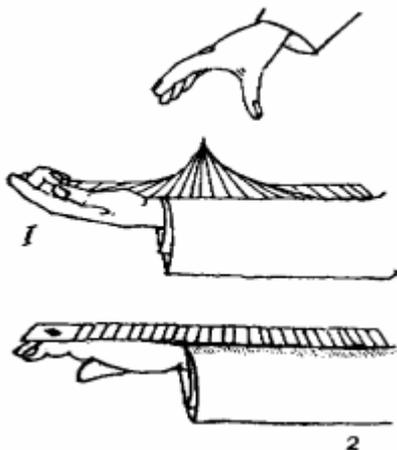
Turn to the front again and bring your right hand into view, as if still holding the cards in it, and make a tossing motion, simulating the action of throwing the cards into the air. Concentrate your gaze on the hand and then look up as if watching the cards disappear.

After a moment or two lift the left arm and let the cards fall into the right hand.

No. 9. The Half Turn-Over and Catch

To begin with you spring the cards on the left forearm as in No. 1, from the finger tips to the elbow. Bend the second and third fingers inward and turn the first cards over until the cards in the middle of the line are erect.

Place the right hand over the upright cards at the middle of the line, the back of the hand being upward and the fingers ready to close against the thumb.



Hold your left arm rigid and lower the whole body by bending your knees, then straighten up and when the arm reaches its former height, drop it and catch the cards between the thumb and fingers by their upper ends. It will be found that by

this procedure, the cards remain in position in the air for just the moment necessary to make a successful catch.

The usual method of doing this flourish is to jerk the left arm upwards then drop it sharply to the side, the right hand making a quick lunge and catching the cards. The much better method described above was given to me and demonstrated by Mr. John Mulholland in whose hands it became the acme of ease and grace.

No. 10. The One Hand Catch

For this difficult flourish you stand facing the audience. Hold your right forearm, elbow bent, horizontally in front of the body. With the left hand spread the cards on the back of the right forearm, starting at the finger tips, the first few cards overlapping them to the front, and extending the line of cards for not more than twelve inches.

Turn to the left with a slight upward jerk of the arm leave the cards in the air, bring the right arm back and up sharply, and with a quick forward lunge catch the cards, the thumb being under them and the fingers on top.

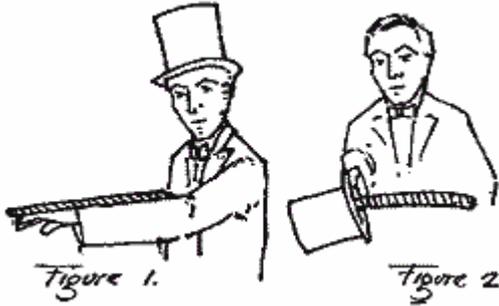
An elaboration of the flourish is to divide the pack, spreading one-half on the right arm and the other half on the left. Both portions are then thrown into the air simultaneously and so caught. A brilliant effect that will require some practice.

No. 11. The Hat Catch

For this flourish you wear your hat, silk hat for preference.

Holding the cards in the usual way you spread them on the back of your left arm. (Fig. 1). Grasp the brim of your hat with your right hand, then jerk the line of cards upwards by quickly raising your left arm, immediately afterwards dropping it to your side.

Swing the hat around in front of you with a circular motion and sweep the cards into it before they fall. (Fig. 2).



By having a bag fake in the hat it could be so fixed that the cards would fall to the bottom but would be prevented from falling out. After catching the cards in the hat, turn it crown up and

shake it, but the cards do not fall. In the meantime you have had ample opportunity to secure another pack from a clip on your left hip. Turn the hat mouth upwards and produce this pack from the crown in a fan.

If a hat is worn for your entrance this would make a brilliant opening for a series of manipulations.

A Routine for Arm Spreads

With a view to helping the reader to arrange a series of arm spreads and catches the following is taken from that classical work on Card Magic, "The Art of Magic." The manipulations that follow are those adopted by Mr. J. N. Hilliard, the editor.

- a. Left arm spread, toss and catch.
- b. Right arm spread, toss and catch.
- c. Spread on right arm, catch in right hand.
- d. Spread on right arm, toss and catch the line of cards on the opposite side of the arm.
- e. Turn the line over, toss into the air and catch in the right hand.

The five movements should follow one another quickly, the time taken up being about twenty seconds.

The student should thoroughly master No. 1 Spread before attempting any of the other sleights. With this at his finger tips the rest of the flourishes will give him little trouble.

No. 10. The One Hand Catch

For this difficult flourish you stand facing the audience. Hold your right forearm, elbow bent, horizontally in front of the body. With the left hand spread the cards on the back of the right forearm, starting at the finger tips, the first few cards overlapping them to the front, and extending the line of cards for not more than twelve inches.

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