



Jean Hugard's Card Manipulations Part 3

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The Magical Production of a Pack of Cards

This is a logical opening for a series of feats with cards. You prepare by placing the deck in your lower left vest pocket, one end protruding so that you can readily take hold of it. If necessary push a silk handkerchief into the pocket first.



Fig. 1

To begin you show a large silk foulard, you shake it out and turn it around, then, holding one corner in your teeth and the opposite corner in your left hand, you stretch the silk out so that your vest is covered. You thrust your right hand under the silk, pushing out its center, which you seize with your left hand. Turn this hand over quickly, causing the silk to fall down over it, and revealing-nothing. So you try again.

You stretch the silk out as before and again thrust your right hand behind it. This time you seize the deck, pull it out of the vest pocket and thrust one corner against the middle of the silk. You let the corners of the silk drop and quickly grasp the pack through the silk from the outside with your left hand. Turn this hand so that the silk falls over it, exposing the cards which you at once fan the fullest possible extent.

The Cardini Snap Color Change

You hold the pack in your left hand, face outwards, almost upright. Insert the top joint of the third finger under the face card, the tips of the other three fingers resting on its outer side. Bend the card up lengthwise slightly by squeezing it between the thumb and fingers. Fig. 2.

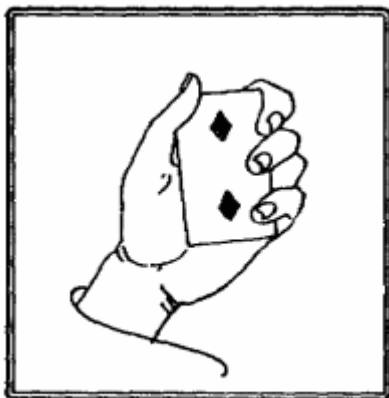


Fig. 2

Call attention to the face card by snapping it several times with the nail of the right second finger. At the very moment that you snap the card a third time, sharply extend the left fingers, carrying away the face card, so that its free side strikes against the right hand at the middle of the inner side of the right forefinger.

Pressing the right hand downwards you bend the card in half lengthwise, and at the same instant grasp the pack by its outer corners between the thumb and forefinger. The second and third fingers are extended, being kept close to the forefinger, and the little finger is also stretched out but held separate from the others. The second card of the deck is thus exposed (Fig. 3), while the first card is hidden by

the three fingers of the right hand, left fingers retaining their grip of the card.



Fig. 3

Under cover of the surprise caused by the change, a moment later you move the hands backward and upward a little, as if to show the new card to better advantage, and bending the left fingers inward you bring the first card back under the pack. The move is hidden by the back of the right hand which lifts the pack slightly to allow the card to pass. Complete the action by running the thumb and fingers along the ends of the cards, squaring them, then casually show the right hand empty.

The change is instantaneous. I am indebted to the Ace of manipulators, Cardini, for this fine addition to the standard Color changes.

New Palm of Top Card and a Color Change

You have pack in your left hand. You bring your right hand over to take the deck, holding the hand vertically with its back to the audience. As the hand arrives at the deck, with the left thumb push the top card halfway off to the right, letting it strike against the right forefinger, but holding the left side of this card firmly on the deck; continue the movement of the right hand and grasp the pack between the thumb at the rear end and the two middle fingers at the outer end. The top card is thus doubled over

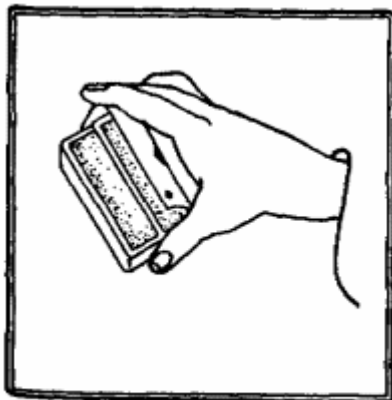


Fig. 4

lengthwise and you can then turn the pack upright with its face to the front in perfect safety. Practically the whole of the palm is visible to the audience. You replace the pack in the left hand, as that hand moves away the bent card springs automatically against the right palm.

To apply this sleight to an effective COLOR CHANGE you take the pack in right hand, bending the top card as described above. Hold the deck up, displaying the face card and naming it, turn to the left, transferring pack to left hand and palming the bent card in right. Turn the pack over in left

hand bringing its face to the onlookers. Point to the bottom card with the right forefinger, then slowly pass the right hand over it, leaving the palmed card on the face of the deck. The change is made.

The Ambitious Card

The trick known by this name has long been a favourite. There are few card men who do not include a version of it in their repertoire. Briefly the plot of the trick is that a chosen card appears on the top of the deck, the place of honour, and although it is repeatedly placed in the middle it constantly returns to the top. I am giving here a new and convincing move and a startling finish.

After the card has been shown by the usual methods to have returned to the top several times, you turn the card over on the top to show it and turn it face down again. Take the pack in your right hand, fingers at the outer end, thumb at the inner. Lift the pack and turn it, calling attention to the bottom card and naming it. Turn the pack face down and replace it on the palm of the left hand, but as you do so palm the top card by the One Hand Top Palm as in Card Manipulations Volume 1.

With the same hand cut off about half the pack and hold this half, A, a couple of inches to the right of the packet in the left hand, B. With the left thumb pull off the top card from A on to the top of B. The onlookers naturally take this to be the chosen card and you so refer to it. You draw off several more cards on to B, in fact any number that may be called for, then drop the rest of the cards in the right hand on top of those in your left. Lift the deck with your right hand, adding the palmed card to the top, turn the deck face up showing the bottom card still in place. Riffle the cards, turn and show the top card. The Ambitious Card is back.

The climax to the trick that follows is daring but highly effective. Beforehand you have fixed small pellets of good adhesive wax to the two lower buttons of your vest. It is well to have two in case one is knocked off accidentally. You take the card from the top of the pack in your right hand and as you discourse on the impossibility of keeping a good man down, and so on, you get the wax pellet off the vest button and press it on the back of the top card. You put the card in your right hand on the floor apparently, really you make the bottom change and it is the card with the wax pellet on its back that drops face down and the Ambitious Card is left on the bottom of the pack. You place your right foot squarely on the floor card, being careful to cover it. At the same time you quietly slip the Ambitious Card from the bottom to the top by the Side Slip

sleight.

You impress on the audience that you have put a stopper on the pack by your favourite method. (See Hindu Shuffle C. M. 2). You step back, the card has gone. Incredulous you turn the top card, The Ambitious Card is home again.

You take the first opportunity of removing the card from the sole of your shoe, being careful in the meantime not to walk with your back to the audience.

Rising Card The Horowitz Thumb Method

You bring the card, or cards, which are to rise, to the top of the pack by your favorite method. (See Hindu Shuffle, Card Manipulations 2). You then fan the deck, not too widely, in the left hand, with the inner end well down in the crotch of the thumb. At the moment the fan is completed, push the top card down a little with your right thumb and then move its top end an inch or so to the left, so that the card is upright instead of inclining to the right.

Move the left little finger behind the fan of cards and hold the cards between the three other fingers in front and the little finger at the rear, leaving the thumb free.

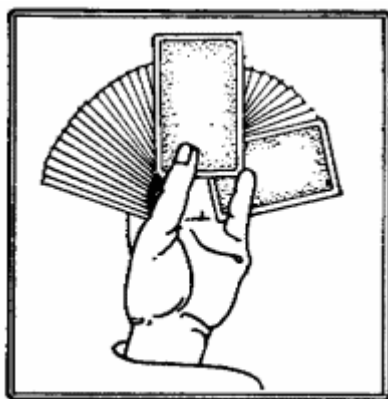


Fig. 5

You put the tip of left thumb on the middle of the lower end of the card just straightened and push it slowly upwards until it projects as far as possible, without exposing any part of the thumb, above the edges of the fanned cards. By moving the thumb towards the left you make the card travel along the edge of the fan with almost its full face in view. (Fig. 5).

When the card reaches the left side of the fan, pull it down about half its length and push its right side in amongst the other cards. Close the fan with your right hand and leave the card projecting from the deck. Square the cards and, taking the pack by its inner end, hold it out to the spectator, allowing him to remove his card. False shuffle and repeat with

the other cards.

This effective impromptu trick was originated by Mr. Sam Horowitz. A version of it appeared in a magical journal recently with apparent credit to another magician. I am glad to be able to give the correct working by permission of Mr. Horowitz.

The Broadway Rise

A New Impromptu Rising Card Effect

Effect:--The pack is held facing the audience in a vertical position, its sides parallel with the floor, by the lower corners between the left thumb and forefinger. A card previously chosen and returned, rises lengthways, having apparently made a half turn sideways in the pack.

Method:--A card having been chosen by a spectator, it is returned to the pack, brought to the top by the Hindu Shuffle and palmed in the right hand by the One Hand Top Palm. This done you take the pack by the sides between the tips of the right fingers and thumb, the fingers pressed closely together being on the side nearest the audience.

Making a pretence of trying to cut at the chosen card, with your left hand pull off a few cards from the top of the pack, and turn them face up. The card thus exposed is not, of course, the chosen card so you replace the packet on top of the pack in the right hand, In doing so you insert the tip of the left forefinger between the palmed card and the right forefinger, pushing its middle downwards, so that instead of being bent up into the right hand it is bent down away from the hand, leaving a space between the card and the fingers.

With the left hand pull out a second packet, turning it up and showing its bottom card, again a wrong one. Replace this packet on top of the palmed card, which will thus be held lengthwise between the halves of the pack. Take the pack from below in the left hand between the thumb and tip of first finger holding it with sides parallel to the floor, cards upright and bottom card squarely to the front. The left hand hides the part of the card which projects at the lower side of the pack.

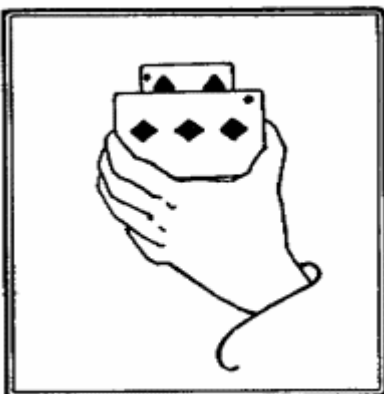


Fig. 6

With the right fingers square the upper side of the deck preventing the end of the chosen card from projecting. This card is now made to rise by an upward pressure of the little finger at the middle of its lower end, the right hand being waved over the upper side of the deck as if controlling the rising card (Fig. 6). When the card has been pushed up as far as it will go the right thumb and little finger, pressing on its sides, raise it quickly to full length, immediately afterwards taking it by the upper end between the tips of the thumb and forefinger.

A Rising Card Comedy

Any deck is shuffled by a spectator. You allow a card to be freely selected, have it returned to the pack and you control it, bringing it to the top. You false shuffle, retaining the card on the top. You then hold the cards in your left hand as in Fig. 7, the back of the pack being towards your body.

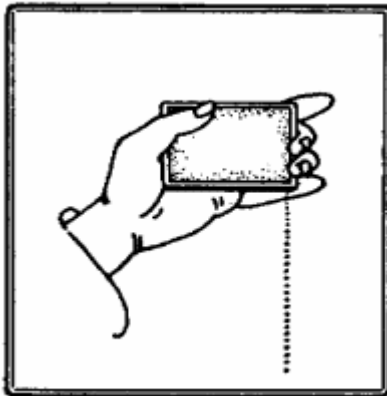


Fig. 7

Making a pretence of taking a pellet of soap from your vest button you feint to stick it on the lower right hand corner of a card. You then see a lady's hair on some gentleman's coat and you go through the motion of plucking it off and sticking it by one end to the imaginary pellet of soap at the back of the pack.

In all seriousness you call attention to the hair, which you say everyone can see hanging down from the deck, and you pretend to take the free end between your right thumb and first finger. You move your right hand

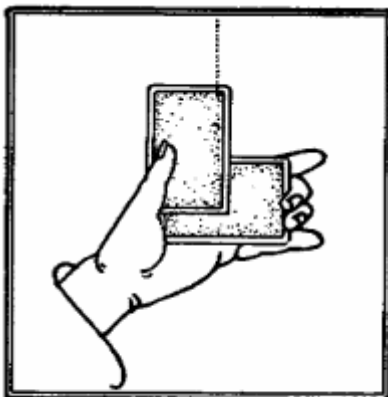


Fig. 8

in circular fashion outward and upward, keeping it exactly the same distance from the pack as if a hair were really there. As your right hand comes up over the pack, push your left thumb upwards, twisting the top card into view as if it were being slowly pulled upwards. (Fig. 8.)

The movement of the right hand and the card must synchronize, the movement of the card must be just as if it were actually pulled upward by a hair. (Fig. 8.) Finally pretend to remove the soap and the hair from the top right hand corner of the card and toss the card out to the audience.

An Unwitting Wizard

Any deck may be used. You have the cards shuffled by a spectator and then cut into two packets about equal. Your victim chooses which packet shall be used in the trick and the other you put in your outside coat pocket on the right hand side. You take the remaining packet and allow the spectator to make free choice of one card. It is replaced and you bring it to the top by your favourite method. You hand the pack to be shuffled and in so doing you palm the top card by the One Hand Top Palm as explained in volume 1.

As he begins to shuffle you say you will take one card from those in your pocket and with it as an indicator you will try to find the chosen card. You put your hand in your pocket and you bring out the palmed card, face downwards, of course. You thrust this card into the cards held by the spectator, but the card at that point is not the selected card. You try again and again you fail. You hand the card to the spectator and ask him to make the third attempt. But he also fails to locate his card.

You ask him to name the card and then suggest that he may succeed if the indicator card is held face up. He will be surprised to find that the card he holds is the card he selected. It will be noted that the working of the trick is extremely simple, yet with proper acting the performer will find the resulting mystery and amusement a rich return for little trouble.

The Radio Cards

A favourite trick with generations of magicians has been the invisible passage of cards from one packet to another. It dates at least as far back as the early part of last century and was used by the great Robert Houdin himself. He says in his book, "Secrets of Magic and Conjuring": "This is a trick which I can specially recommend to conjurers as producing an extraordinary illusion. The modifications I have made in it give it an entirely new effect." In recent years a very great improvement in the feat has been made, the spectators being allowed to select any three cards amongst those in the first packet. At the close of the experiment these three cards are found to have passed to the other packet.

This method entails the use of duplicate sets of cards, a switch of envelopes and preparation. The very latest form of the trick does away

with these aids and brings it into the category of the best and most favoured card feats, those that can be done with any pack, at any time or place, by anyone who has acquired the necessary skill. There is no preparation.

You invite a spectator to assist you. You have him shuffle a deck of cards and then count off twelve, face down, on a table to your left. You instruct him to take the twelve cards to the audience and have three cards taken out, noted, marked and then returned to the packet which he is to shuffle, and bring back to you. While this is being done and in going to put it on a table to your right, you palm nine cards in your left hand from the bottom of the pack. The remainder of the cards you place face down to the right of the glass.

Your volunteer assistant having done his work brings his packet back to you. You take it in your right hand, letting it be seen that your hand is empty as you take the cards. You place the cards in your left hand, holding them between the tips of the fingers on one side and the thumb on the other, so that the packet hides the nine cards you have palmed in that hand. (Fig. 9.)

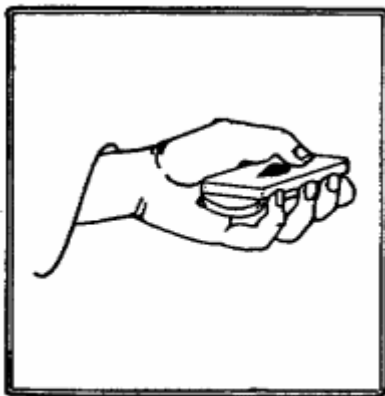


Fig. 9

With the cards held in this manner you can gesticulate with perfect freedom and there can be no suspicion that you hold anything but the visible twelve cards.

With your right hand lift the glass and show it, put it down a little to the left of the remainder of the deck, and take the cards from the left hand, executing the Hand to Hand Palm Change as explained in volume 2. Drop the nine cards into the glass, faces outwards. With your left hand gesture towards glass showing the hand empty and with the right hand draw the pack off the table, adding the palmed cards to it.

As you take the pack to your assistant who should now be on the left of your other table, palm three cards from the bottom in your left hand. You drop the pack on the table and ask him to again count off twelve cards, FACE DOWN. These of course, are the same twelve cards that he originally dealt and the three marked cards are amongst them, so that the transfer has been made before the audience know what you are going to do. As soon as he has placed twelve cards on the table you call attention to the fact that these twelve cards plus the twelve in the glass make 24 so that he should have 28 cards left in his hands. As he verifies this you casually pick up the twelve cards letting your hand be seen to be empty and lay them face down on the three cards palmed in your left hand. This action should be tried out before a mirror. You bring your left hand up about waist high, its back to the audience, and as the right hand is brought down to meet it, the moment the hands come together, you turn the left hand

palm upwards and put the twelve cards on it.

As soon as the assistant has counted the 28 cards, have him put them in his pocket and then take the packet of twelve cards off your left hand which you have held out flat right under his eyes, and grip them firmly between his two hands. The trick is done. You use whatever form of hocus-pocus to account for the flight of the cards to work up the effect. (An ancient magical spell is given below for those who can use such things.... it may raise the Devil, I don't know, I have never tried it.)

Finally you take the cards from the glass, holding them very openly, count them one by one, calling their names and letting them drop on the table. There are nine cards only and the three selected cards are not amongst them. Your assistant counts his cards, he has fifteen and amongst them are the three marked cards. While the actual working of the trick is simple, there are only two moves to cover, with good presentation it is one of the most striking of all card feats that can be done without any preparation.

The following incantation is from "The Tragical History of Dr. Faustus" by Christopher Marlowe. If the reader is interested in the application of magical effects to stage work he will find in this play the illusion of pulling off a man's leg and its restoration. The play was written in 1604.

"Sint mihi Dei Acherontis propitii: Valet nomen triplex Jehovahae Ignei aerii: aquatani spiritus salveti: Orientis princeps Beelzebub: Inferni ardentis monarcha et Demagorgon, propitiamus vos, ut appareat Mephistophilis, quod tumeraris per Jehovaham, Gehennum et Consecration aquam, quam nunc spargo signnum sue crucis quod nunc facis, et per vota nostra, ipse nunc spurgat nobis dictatis Mephistophilis."

If the cards don't fly after that, well

The Red and the Black

False shuffling is a weak point with many card handlers and this trick is strongly recommended for use in remedying this defect. You separate the red cards from the black and you show all the red cards at the top and all the black cards below them, You shuffle the cards thoroughly, but at command the colors separate, the black and red being shown all together as before.

You take any pack and openly separate the red cards from the black by

alternately pushing the red cards up and the black cards down, and then stripping them apart. Put the reds on the blacks and spread the pack showing the separation. Holding the pack in readiness for an overhand shuffle, with your right thumb pull back about half the black cards, making a break between them and the rest of the pack and retain the break. With the tip of your left thumb divide about half the reds from the others. Retain these cards in your left hand by keeping the thumb tip on them and raise the rest of the pack as in the first move of an overhand shuffle.

Drop the cards above the break held by the right thumb, about half the deck, on top of the packet in the left hand; again raise [he right hand and drop the remaining cards on those in the left hand. If you now run over the faces of the cards you will find that their order is black, red, black, red, and that each section consists of about one quarter of the deck. This order must be kept in the course of various false shuffles.

First use the standard false shuffle, packets being apparently dropped alternately on each side of the first packet dropped into the left hand, really they will all go behind. Do this twice and follow it with the Hunter False Shuffle. You undercut half the deck and rapidly draw off six cards from the right hand packet on top of the left hand cards, with the left thumb one by one. Drop the remainder on top but about half an inch in front. Pick up the lower half, on which the six cards have just been run, the step allowing this to be done cleanly, and again shuffle off the same six cards one by one, finally dropping the remaining cards on top. This shuffle simply reverses the order of six cards in the first movement, while the second movement replaces them in the original order. The shuffle is most deceptive and so easy that there is no excuse for not using it.

Next you divide the pack for a riffle shuffle and here you add a little spice to the trick. You riffle the ends of the packets in the usual way but interlace the corners only, and very slightly, Before pushing the cards together furtively break the packets apart and rather hurriedly put the right hand packet on top of the other. You will probably be challenged on this, but whether or no, you repeat the riffle in a way to convince the most sceptical person.

Divide the pack by riffling at the back with the right thumb until you reach a red card in the middle and split the deck at that point. The bottom cards of each packet will be reds and the top cards blacks. You have only to riffle shuffle as usual until you see a black card in one hand, hold back the cards in that hand until a black card appears at the bottom of the other packet, then continue dropping cards from each hand alternately to the last card. The pack is once more half red and half black. A surprising result.

The Cops Get Their Man

Effect: From any shuffled deck a card is freely selected. You put the two black Kings openly on the top and bottom of the pack. The selected card is replaced and the pack cut. The Kings are found reversed in the middle. They are taken out, a rubber band is twisted round them and they are pushed through the pack. The chosen card leaves the pack and is found reversed between the shackled Kings.

Method: Have a pack shuffled by a spectator and let him retain one card. Take the pack and openly place the King of Clubs on the top and the King of Spades on the bottom. Have the chosen card replaced and bring it to the top by the Side Slip. By means of the Double Lift as explained in volume 2 you show the King of Clubs is still on the top. Leaving this card face up (and the chosen card under it also face up) take the pack by the outer end and turn it over inwards, showing the King of Spades on the bottom. Keep the pack in the same position and draw out the King of Clubs from below, turn it face up and replace it. The position



Fig. 11

now is this, on the bottom facing the audience is the King of Spades, on the lower side of the deck is the King of Clubs, facing up and above it the chosen card face downwards.

Grip the ends of the pack between the right thumb at the back, second and third fingers at front end. Let the inner ends of the two lowest cards (K. S. and chosen card) slip off the ball of the thumb and push the rest of deck forward about an inch. Seize the outer end of the deck with right thumb and fingers, the top of the thumb resting on the King of Spades. Push the King of Spades inward about half an inch and turn the rest of the pack over inwards bringing it on top of the King of Spades, which remains face up, under this card is the selected card face down and the King of Clubs face up. See Fig. 11 for the method of turning the pack.

You have the spectator cut the cards and you complete the cut. You say you will make the Kings turn over in the deck visibly. You spring the cards from hand to hand and the onlookers get a glimpse of the faces of the two cards as they shoot from hand to hand. Riffle the rear end of the pack till you see the King of Spades, lift off all the cards above it. Under this king will be the chosen card face down, followed by the King of Clubs face up.

By the Double Lift (Card Manipulations No. 2) take off the King of Spades and the selected card as one, and show the King of Clubs, also face up. Take this up behind the King of Spades, being careful not to expose any part of the card between them. Let the spectator take the pack and shuffle it while you stretch a rubber band around the two Kings lengthways and sideways. You hand this packet to the spectator and let him push it right through the deck, keeping the kings face up.

He then searches the pack for his card, but it has gone. You have it named. The band is taken off the two kings and a card is revealed between them face down. It is the selected card. Presented as a story trick, the King of Clubs being dubbed as Police Sergeant, the rubber band representing handcuffs and so on, you can get a lot of fun and a surprising climax.

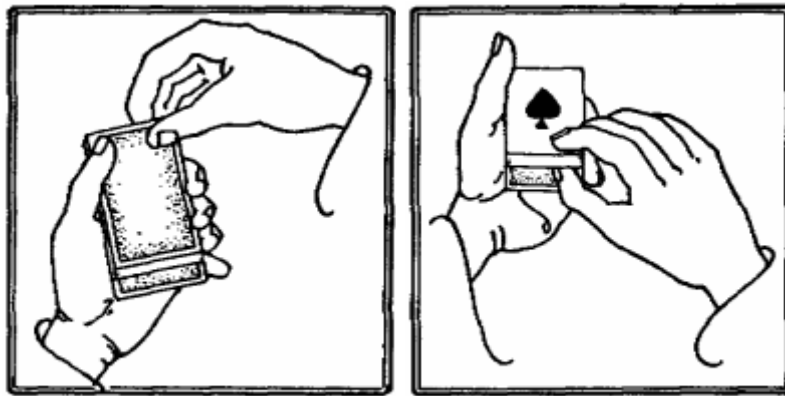


Fig. 10

Fig. 11

Note--For the method of turning the pack see Figs. 10 and 11.

The Princess Trick Perfected

This trick was originated by Henry Hardin and many variations in its working have been devised. The following routine will be found to extract the greatest effect in the cleanest possible manner using any cards. To begin you take a deck that has been freely shuffled and spreading the cards face up, have four persons each draw a card, the first person to select any Club, the second any Heart, the third any Spade and the fourth any Diamond. You square up the deck in your left hand, keeping it face up, and seize the opportunity to slip the tip of your left little finger under the three lowest cards, that is, the cards next your left palm. Push the

rest of the pack forward about one inch, then seize the outer end of the pack and turn it over inwards on top of the three face up cards. See Figures below.

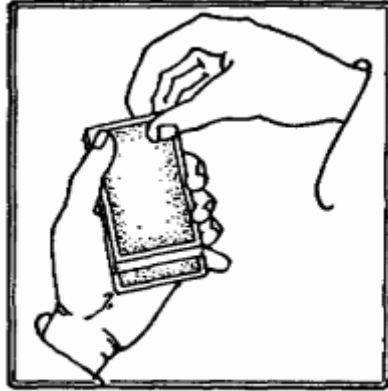


Fig. 10



Fig. 11

Spread the cards into a small fan, backs to the front, being careful not to expose any part of the three faced cards. You take the four selected cards and insert them face outwards in fanned pack in same order as they were taken, clubs, hearts, spades, diamonds, allowing about three-quarters of each card to project.

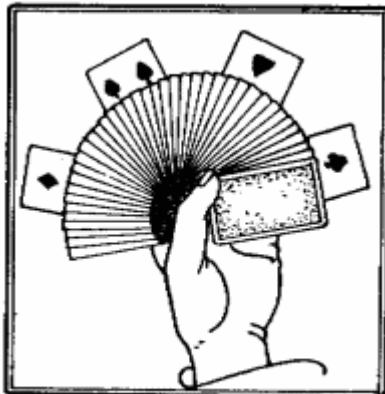


Fig. 12

You ask your audience to select a person to act as the transmitter and you ask him to make a mental choice of one of the four cards facing him and then concentrate on that card. In the meantime you have slipped your little finger above the three faced cards at the rear of the fan.

When the spectator announces that he has fixed on a card, close the fan with your right hand, taking the pack in that hand and removing the four projecting cards with an upward movement of your left hand, which brings up the three

reversed cards and thus secretly adds these to the back of the four visible cards. This is a subtle and undetectable sleight. The fact that the backs of the other cards are to the front prevents any idea that any cards can be added to the four removed.

Close the cards in the left hand together tightly, holding the Diamond card facing the front while you place the pack on the table. You turn the seven cards faces towards you and square them exactly with your right hand. Then, take the packet in your right hand, thumb at bottom, fingers at the top, the Diamond facing you and spread the rear cards, the added three to the left with your left hand. Take the cards thus fanned into your left hand. As far as the audience is concerned you have simply spread the four selected cards with their faces towards yourself, in reality these four

are held together as one card, the other three are those you secretly added.

Your next move is to take the four cards, as one, and put them in your pocket. First it is necessary to confuse the onlookers as to the relative positions of the cards, so you take out one of the single cards, look at it for a moment, then intently at the transmitter, of course, keeping the back of the card to the front. Shake your head and replace the card in a different place in the fan. Do this several times, finally take the four cards, as one, and place them in your right outside coat pocket.

Turn the three cards remaining in the left hand face downward and deal them on to the deck, counting "One, Two, Three". Casually cut the pack and complete the cut, getting the three out of the way. You have now to get the name of the card selected; do not bluntly ask for it but address the transmitter to this effect:

"Now if I have succeeded in reading your thoughts, or rather, if you have transmitted the correct mental impression to me, then I have your card in my pocket. You know, and I know, that we have not made any prior arrangement about the experiment, but to satisfy everyone that you are not helping me in any way whatever, will you, please, name the card you have in mind? The Six of Clubs? I knew it. The impression you sent was so strong there could be no mistake. Here it is. The Six of Clubs."

It will have been noted that the four cards are taken in the familiar Charlier order, Clubs, Hearts, Spades, Diamonds. The keyword for this is CHaSeD, so that the moment the card is named you know which of the four to bring out and you do it with no hesitation whatever. Properly presented before suitable audiences the feat may well be accepted as a genuine telepathic experiment.

False Cut for Set-Up Deck

Hold pack in left hand and regard it as being divided into three packets A, B and C.

With right hand take off about one-third, packet A, and drop this on the table.

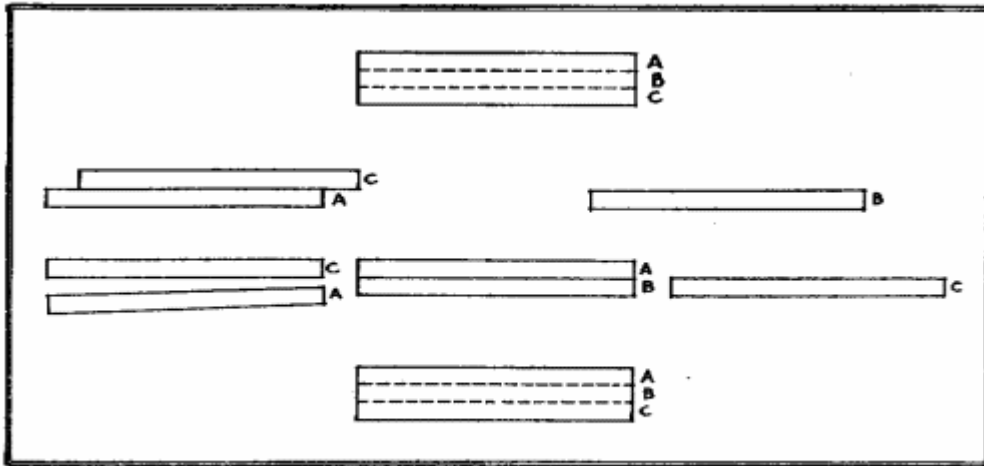


Fig. 14

Take the rest of deck in right hand and drop about half of these cards from below, Packet C, on top of A, letting them project slightly at the front edge. Drop the last packet, B, in front of these two packets.

Pick up C A with right hand, fingers at outer end, thumb at inner end, pressing down slightly on the overlapping edge of C, making a break which is held by the thumb as the packets are slid back to edge of table to raise them.

Drop lower packet A on top of B and throw C down in front of A B. Take up A B and drop on C. The pack is again in its original order. The cuts should be made quickly and the action will convince anyone that the cards have been mixed.

An Aerial Production

For this startling production of a fan of cards from the air, you palm about a dozen cards faces inward, in your right hand. The rest of the pack is in your left hand and you stand with your left side to the front.

Holding your right hand high with its back to the onlookers, you make a catch in the air, bringing the thumb and forefinger together as in Fig. 15. This illustration is not exactly correct. The first and second fingers hold the cards therefore you can not elevate the second finger it is the third and fourth fingers which are raised and spread apart.

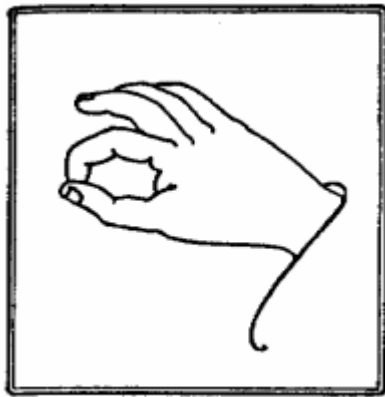


Fig. 15



Fig. 16

Fig. 16 is a rear view of the hand and shows how the cards are concealed.

Separate thumb and finger, keeping the other fingers in the same relative positions, and make a second catch but, this time, close the fingers on the back of the palmed packet and grip the cards near their inner ends between the thumb and fingers, Fig. 17. Instantly spread the cards fanwise, thumb moving to the right and fingers to the left, Fig. 18.

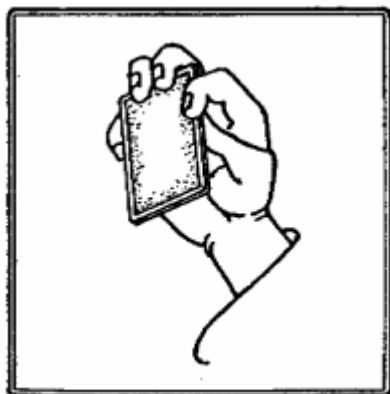


Fig. 17

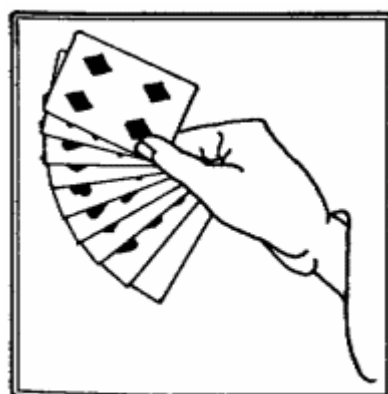


Fig. 18

The sleight is a very easy one to learn. A few minutes practice before a mirror to get the correct angle at which to hold the hand is all that is necessary. It will be found that the cards come automatically into the right position for fanning them.

This production is really more surprising than that from the back of the hand. The position in which the hand is held seems to preclude any possibility of concealment and the instantaneous appearance of a large fan of cards is astonishing, even to a magician, if he is not familiar with the sleight.

The Flourish Count

In such tricks as "The Cards to the Pocket", you have occasion to count off ten or twelve cards, and it is necessary to do it in such a way that it is obvious to every one that you are taking off one card at a time.

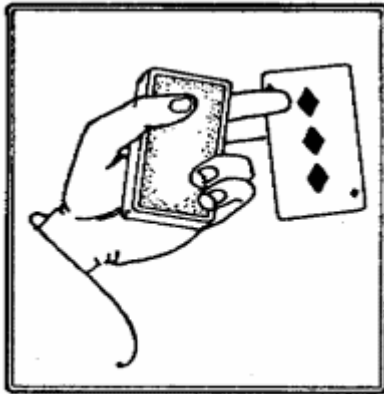


Fig. 19

You hold the pack face down in your left hand. With the thumb push off the top card about an inch, bend the tip of the forefinger under it and press the tip of the second finger on its back. The top card is thus gripped between the first joints of the first two fingers. Straighten them out, carrying the card outwards and turning it face up in transit. Fig. 19. The third and little fingers are lifted slightly to let the card pass and are then closed on the deck again. The deck should be pressed well into the fork of the thumb.

Take the card in your right hand, counting "One", and repeat the movement with as many cards as may be required for the trick you are doing.

Weaving the Cards

The Effect: The pack is squared and then divided as for the riffle shuffle. A packet is held in each hand, by the ends, the free ends are placed together and the cards are interweaved, card for card, in very pretty fashion.

The Method: The pack must be squared perfectly and in good condition. A new pack will give best results. You take the deck with both hands, holding it by the ends, thumb on one side, second and third fingers on the other, the first fingers resting on top of the packets. Divide the pack as nearly as possible in halves and draw the packets apart. Fig. 20. Keeping each half squared, place their inner corners together.

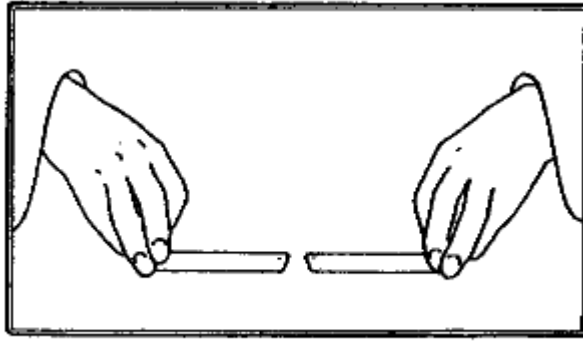


Fig. 20

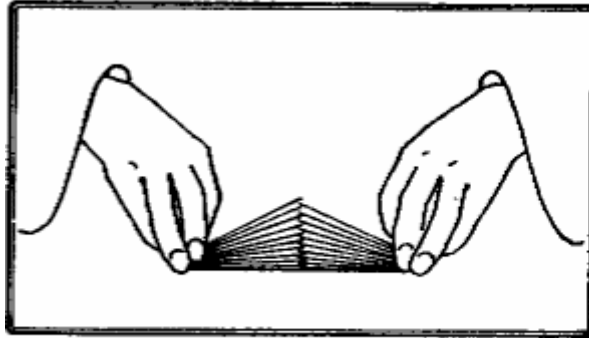


Fig. 21

Push the packets inward so that their free ends bend upwards. It will be found that the ends of the packets will become wedge-shaped as they are bent up one against the other, and the cards will naturally tend to fall alternately from each packet. In fact the action becomes a kind of riffle shuffle.

There is a knack in the sleight that can only be acquired by practice. The effect is so pretty that it is well worth while to devote the time to it necessary to master it. The Weave is most useful in the making of the Giant Fan and the Double Arm Spread.

The Giant Fan

I. The Formation

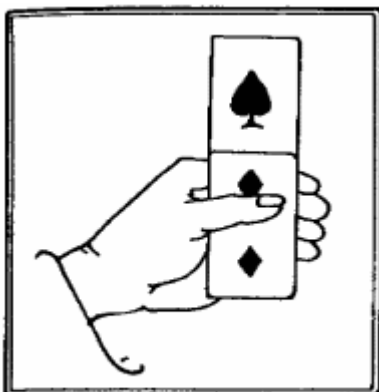


Fig. 22

You hold the pack face down, divide it into two portions, as nearly equal as possible, and riffle shuffle them together, dropping the cards from each hand alternately. The first and last cards should be dropped from the left hand. If you have acquired the Weave, use it instead of the

riffle.

The two packets, thus interlaced, are held in the left hand as in Fig. 22, the left thumb being just below the top of the face card of the lower packet and the left fingers in the same position at the back. The cards of the two packets should be exactly in line giving the deck the appearance of having been pulled out to nearly twice its length. It will now be seen why the first and last cards were dropped from the left hand first and last. It is by pressure on these two cards that the protruding cards are held in place.

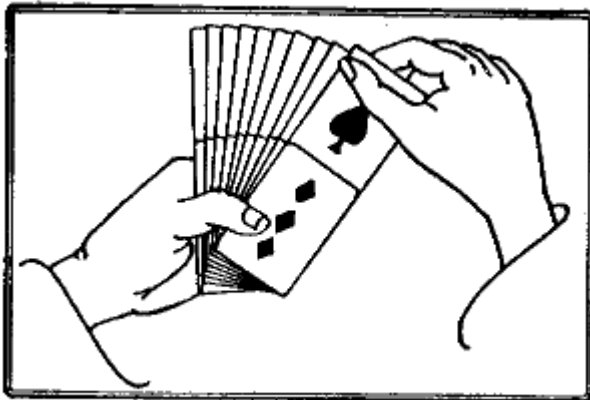


Fig. 23

Note:--Fig. 23 is not exactly correct. Thumb should be lower across the face of the packets at the point of junction, just at the top of the face card of the lower packet.

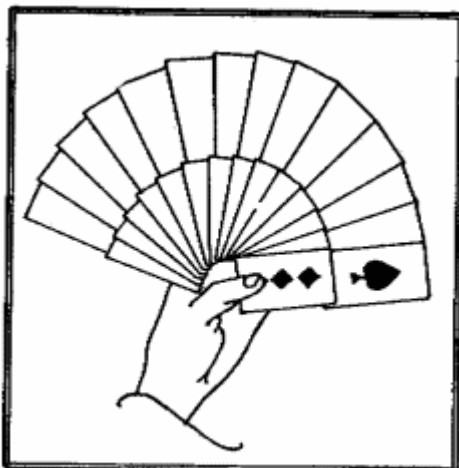


Fig. 24

Bring your right hand over and place the thumb across the face of the packets at the point of junction, just at the top of the face card of the lower packet, the ball of the thumb resting on the left side of the elongated pack and the fingers extended behind.

With the left thumb press firmly against the fingers, keeping the cards of the upper packet in place, while your right thumb, slipping over the sides of the pack as the hand moves to the right in a circular sweep, spreads the cards into a large fan. Fig. 23.

At the end of the movement the four cards at the bottom of the fan should be in a straight line across the hand. Fig. 24.

II. Fanning Yourself

You exhibit the fan, holding the left hand high, the faces of the cards to the front, and wave the cards, gently fanning yourself, just as you would do with a real fan. A firm downward pressure of the thumb will keep the protruding cards in position.

III. Closing and Opening the Fan

Place your right thumb in front of the outer side of the fan, the fingers at the back, then with a quick upward movement of the right hand dose the fan sharply. At once spread it again to its fullest extent. If you maintain the firm pressure of the left thumb throughout you will have no difficulty in keeping the cards in perfect order. This move has a very pretty effect.

IV. Closing the Fan with One Hand

You open and close the fan two or three times, then with it open you extend your left arm about shoulder high and close the fan with the left hand only. To do this you hold your left hand palm upwards, the cards at the right hand side of the fan resting at the base of the little finger, with the tips of the first and second fingers at the back of the fan push the cards over and downwards toward the right, still maintaining the firm pressure of the ball of the left thumb. At the end of the action the packets should lie vertically on their sides on the left palm.

V. Finish of the Giant Fan Moves

With the elongated pack lying as described on its side upright extend the fingers and let the cards fall face up. With the right thumb and fingers seize the two packets at the point of junction and hold them firmly, then with left hand take hold of the end of the left packet and with the right hand seize the packet on the right. You now have one end of the elongated deck in each hand. Hold the cards lightly so that the ends do not bind and draw the packets apart, immediately fanning each portion. Run the faces of the cards two or three times, one packet against the other, with an up and down movement of the hands, put them one on the other and square the deck.

There is really no difficult move in the routine, yet the effect produced is not only pleasing but gives the onlookers a high opinion of the

performer's skill.

Vanish of Deck

Effect: A deck of cards is wrapped in a handkerchief and both are tossed into the air, the cards vanish.

Preparation: To the middle of a handkerchief sew an oblong shape of thin wire exactly the size of the end of a deck. The wire should be enamelled white.

The handkerchief, so folded that when it is spread out the shape will be on the side away from the audience, is placed in your right coat pocket on the outside.

Method: After a series of tricks with cards you place the whole pack in your left hand apparently, really you palm off about half the cards in your right hand. You hold the cards in the left hand squarely towards the front so that the diminished number is not noticeable. With your right hand take the handkerchief from your pocket, leaving the palmed cards behind.

Spread the handkerchief with the shape on the side towards you by taking a corner in each hand. Place your left hand with the remaining half of the deck at the middle of the handkerchief at the back and let the handkerchief fall over the hand. Seize the wire shape with the right hand from above and palm the cards in your left hand. At once bring this hand from under the handkerchief, back of the hand to the front, and make a pretence of draping the fabric around the deck.

Standing with your right side to the front you suddenly toss the handkerchief into the air and as it falls, catch it by a corner and shake it vigorously. At the same moment you drop the palmed cards from your left hand into your outside left coat pocket. The lapel of this pocket should have been pushed in previously. The cards have vanished in thin air.

When wrapping the pack do not say anything about vanishing the cards. You talk about the pack being a valuable one and you always take great care of it. The actual vanish should come as a complete surprise.