



## **JEAN HUGARD'S CARD MANIPULATIONS VOLUME 5**

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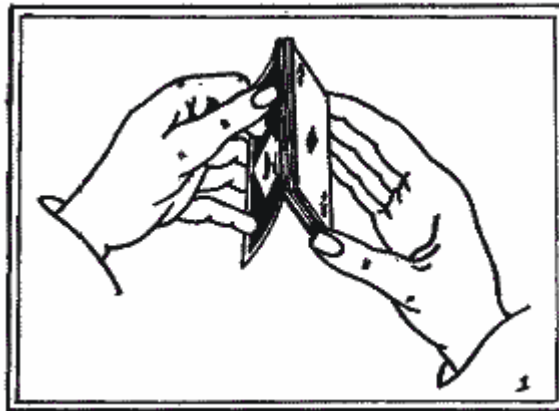
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## The Hugard Palm

By means of this sleight cards can be palmed imperceptibly, although the bottom card of the deck remains in full view.



Hold the pack in the left hand, vertically, the bottom card facing the audience, the thumb at the middle of the upper side, lower side resting on the first joints of the middle and third fingers, the first and little fingers doubled back so that their nails rest on the back of the rear card. Fig. 1.

Standing with your right side to the front bring the right hand to the pack and grip it by its lower corners with the tips of the thumb and first finger. The bottom card should be in full view over the back of the right hand, the fingers of which are held close together and bent in to the same extent as the forefinger which holds the outer corner of the pack.

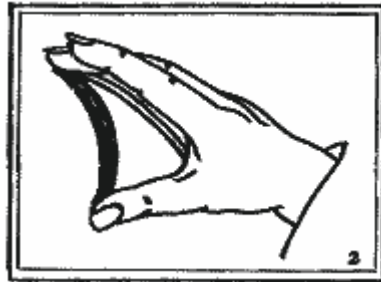
At the same moment pull back the lower sides of the cards to be palmed, with the tips of the left middle and third fingers, gripping them against the backs of the left first and little fingers. Extend the left fingers downwards, thrusting the packet into the right hand, the left thumb remaining on the upper side of the pack throughout. An imperceptible contraction of the second, third and fourth fingers will hold the cards securely. Remove the left hand with a careless wave, and let your eyes follow it.

The palm can be made in a flash but there is no necessity for great speed since the move is covered by the back of the right hand. This is the cleanest method of palming yet devised for the production of fans of cards from various parts of the body. This flourish will be treated fully in a later chapter.

## One Hand Palm for a Number of Cards

This clean and rapid method of palming a number of cards from the top of the deck was originated by a French magician and is almost unknown here, probably because no correct description has appeared in English text books.

Hold the pack between the tips of the right fingers at the outer end and the thumb at the lower left corner. Bend the thumb a little inward so that the cards lie exactly below, and in line with, the fingers and the palm.

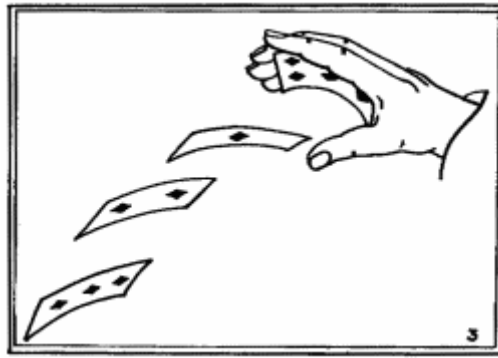


Bend the cards as if about to spring them from the hand and allow the inner ends of the cards to be palmed to slip from the thumb upwards into the hand where they are held by a slight additional contraction of the second, third and fourth fingers. Immediately afterwards straighten the thumb outwards, bringing the deck into view. The action takes place while transferring the deck to the left hand or putting it on the table. Fig. 2.

It is said that the originator of the move was able to release the cards one by one in making the palm and so could secure any desired number of cards at will. To do this requires a great deal of practice, the same result can be secured very simply by holding a break below the cards required and letting them slip in one packet.

## The Spring Palm

One of the first moves that attracts the dabbler with cards, is the flourish of springing the cards from one hand to the other. This can be turned to good use in covering a rapid and imperceptible palm of the top card.



In executing the flourish the fingers of the right hand are straightened out as the last card leaves the hand. In using the flourish to palm the top card, however, the second, third and fourth fingers are bent inward as the last cards leave the hand, the forefinger only remaining extended, and they pull the top card back into the hand. Fig. 3.

The sleight is executed with the right side of the body to the front so that the back of the hand is towards the spectator. The action is not difficult as a few trials with the cards will show.

The following tricks will serve as examples of effective use of the spring palm.

## **Tricks with the Spring Palm**

### **a. Introducing the Ambitious Card Trick**

Have a card freely chosen, returned, and, by means of the pass, pass substitute, or your favourite method, bring it to the top. By the double lift show that the top card is not the chosen card. Let the two cards remain face up and turn the deck over. Show that the bottom card is an indifferent one also.

Holding the pack in the same position draw out the lower of the two reversed cards, showing it again, turn it over and replace it. Turn the pack again and the chosen card will be reversed second from the top.

Making some remark about the ambitious nature of the cards, have the chosen card named, execute the spring palm and it appears with startling effect facing the spectators on the top of the deck.

The palmed card can be slipped to the bottom under cover of squaring the deck, or it may be left on top of the chosen card in the action of turning that card face down. In the latter case you are ready to continue with the routine moves of the favorite "Ambitious Card" trick.

### **b. A "Stop" Trick**

After having satisfied a spectator that his card has been lost in the deck but, in reality, having brought it to the top and kept it there, spring the cards into your left hand. Tell your victim that you will repeat the flourish and invite him to call "Stop" whenever he wishes.

Spring the cards into your left hand as before and stop the movement when the call is made. Then spring the remaining cards on to the table, palming the last card, *i.e.* the chosen one.

Pick up the cards from the left hand, adding the palmed card (See volume 4), and put them face down on the table, the tip of the forefinger pressing on the middle of the top card. Let the spectator name his card and show that he actually stopped you at that very card.

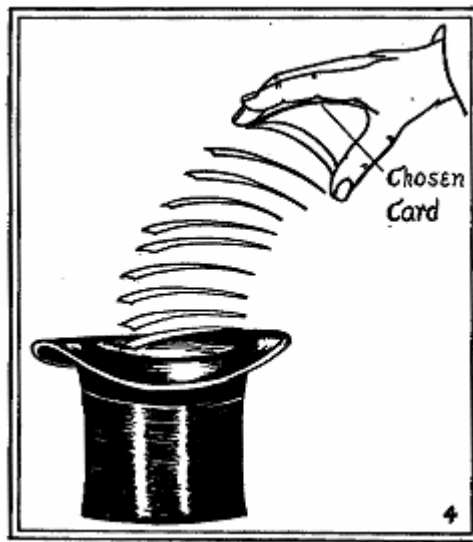
### **c. As a Force**

By a slight modification of the moves in b. an easy, sure force can be made. Have the card to be forced on the top of the deck. Spring the cards into your left hand, inviting a spectator to call "Stop" whenever he wishes, then spring the remainder of the cards on to the table, palming the top card.

Take the cards from the left hand, adding the palmed card, and hand the packet to the spectator inviting him to note the card at which he stopped you.

### **d. The Shipwreck**

For this effect it is necessary that one of the four kings be forced and after it has been replaced, and the pack shuffled, it must be on top of the pack. These moves having been made by the reader's favourite methods the next step is to borrow a hat. This, you explain is to represent a ship, the fifty-two cards the passengers and crew, and the chosen card is to be considered to be the captain.



Turn up the sweat band of the hat and put it crown downwards on the table. Holding the cards ready for the Spring Flourish, say, "The ship is all set to sail and the captain, crew and the passengers embark,"--spring the cards into the hat, palming the top card. Fig. 4. Turn the sweat band down and slip the palmed card under it. "They start their voyage, weather calm and everybody happy." Take the hat by the brim, fingers inside and thumb outside, rapping the card under sweat band and covering it with the fingers. Move the hat around.

"Soon they run into a storm, the vessel rolls, she almost turns turtle,"--shake the hat and simulate as best you can the movements of a small vessel buffeted by a storm. "Finally the captain gives the order, "Abandon Ship". Empty the cards out on the table, turning the hat upside down and shaking all the cards out. Keeping the fingers over the part of the chosen card protruding from the sweat band, show that the hat is empty. Put it on the table crown downwards, letting the chosen card slip down from under the band.

Gather up the cards and hand them to the spectator who drew a card, asking him to see if it is amongst those rescued. He cannot find it. Ask him to name it. "The King of---" You say, "Evidently since we appointed your card to be Captain he has followed the tradition of the sea and gone down with his ship. Will you see if it is so?"

The spectator takes up the hat and finds his card in it.

### **e. A Startling Transformation**

Although the spring palm is not used in this feat it is included here as being perhaps the best of all tricks done with the Spring Flourish. The effect is this--a card having been freely chosen, replaced and the pack shuffled, the magician produces a wrong card. This is pushed into the deck so that about three-quarters of its length protrudes

from the side. The cards are then sprung from hand to hand and the card visibly changes to the one drawn.

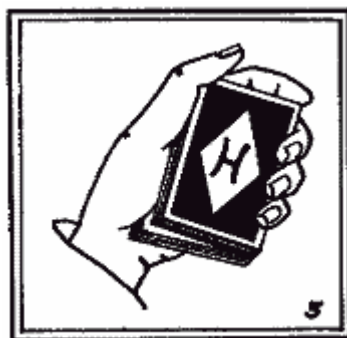
The method is this: Allow a card to be freely chosen and replaced. Bring it to the top by whatever means you prefer and false shuffle, leaving an indifferent card above it. Announce that you have found the card and turn the top card face up. The drawer tells you that is not his card. Execute the double lift, standing with your right side to the front and the deck almost upright on its side, to prevent exposure of the second card's face, and insert the two cards, as one, in the side of the deck. Allow about three-quarters of an inch of the length of the cards to protrude.

Announce that you will cause the card to change visibly into the correct card and have this named. Spring the cards downwards smartly into the left hand. The two cards turn over, leaving the chosen card face up and protruding from the other cards.

I must confess that until I saw this feat done perfectly I was sceptical as to its practicability. It does require some work but the change is so startling that it is well worth the effort required to master it.

## **A Flesh Grip**

The loose flesh at the root of the thumb can be used to maintain a break after the pack has been cut, doing away with the necessity of inserting the tip of the left little finger, in this manner--



Pick up the cut and put it in the left hand, well down on the palm, and squeeze the left side of the packet tightly against the fleshy root of the thumb by pressing the second, third and fourth fingers against the right hand side of the cards. In putting the other half of the pack on top it will be found an easy matter to clip a fold of the skin

between the two packets.

The outer ends of the cards may now be tapped perfectly square, the first joints of the left fingers are all on top of the deck so that it can be shown quite freely and the bottom ends of the cards can be tapped on the table without the least danger of losing the break. This can be found instantly by the right thumb tip by feel alone and the deck split at that point for a riffle shuffle, 'thus avoiding the pass; or the break can be opened a little, the tip of the left little finger inserted and the pass made in the usual way; or the pack may be picked up for an overhand shuffle, the break being held with the tip of the thumb, the cards above the break being then shuffled off and the balance thrown on top.

Again, the flesh grip can be secured after the insertion of the little finger tip, following the replacing of a chosen card. The tapping of the ends of the deck and the position of the left fingers on top will convince the most sceptical spectator that his card has really been lost in the deck..

## The Peek or Glimpse

This term is applied to the method of ascertaining what a given card is unknown to the spectators, The earliest description of the sleight that I have been able to find is that given by Robert Houdin in his book, "Les Secrets de la Prestidigitation et de la Magic," published in 1868, as follows:

"You slip the little finger under the card you desire to know, then with extreme rapidity you open the pack at that point and, with a swift glance, ascertain what the card is. The necessary movement, quick as lightning, cannot possibly be perceived by the public, inasmuch as it is made while carelessly waving the hand about, and with the backs of the cards towards the spectators."

In Robert-Houdin's time there were no indices on the cards, hence to be sure of noting the card the pack had to be opened quite widely, book fashion, the upper part of the pack being gripped between the third and little fingers, With modern cards this is not necessary, the lower end of the packet being raised by the little finger just enough to allow a glimpse of the lower index.





It must be noted particularly that your gaze must be directed at the spectators and not at the pack, In the course of a natural gesture accompanying your patter, the pack is brought in the line of vision. At that moment the index is exposed and the card noted. Fig. 6.

There are many modern methods of sighting a card. The best of which follow:

- Sighting The Top Card
- Sighting The Bottom Card
- Sighting a Card In the Middle of The Deck

### Sighting the Top Card

The Palm  
The Ruffle  
Push Down  
Left Thumb  
Double Lift  
Riffle Shuffle  
Gambler's Method  
Hindu Shuffle  
Placing On Table  
Overhand Shuffle

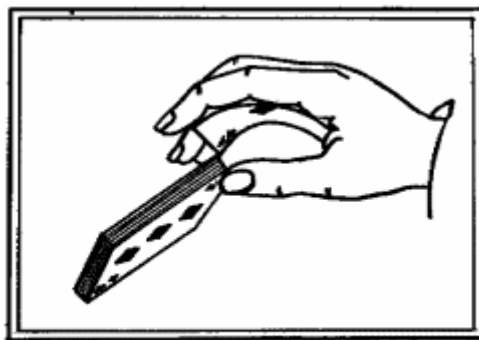


Fig. 7

**1. The Palm.** Pass the card to the top, palm it in the right hand and give the pack to a spectator to shuffle. In so doing the card is brought directly into view. Care must be exercised in choosing the person to shuffle the deck, to avoid exposing the palmed card. The best palm to use for this method is the One Hand Palm (See Vol. 1)). As the pack is placed on the spectator's hand the outer index of the palmed card will be visible to you just above the tip of the little finger. Fig. 7.

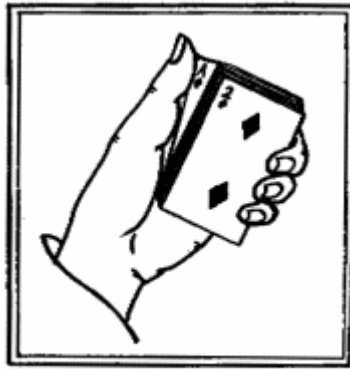


Fig. 8

**2. The Ruffle.** Hold the deck upright, facing outwards, between the second, third and fourth fingers of the left hand and the first finger which is doubled back, the thumb resting on the top corner of the deck. Execute the one hand ruffle by bending the corners of the cards back and releasing them rapidly one by one, holding back the top card. Do not look at the cards as the ruffle is made but note the exposed index as you take the pack in your right hand. The ruffle may be accompanied by some such remark as this, "Your card is in the pack somewhere. Impossible for me to know just where." Fig. 8.

**3. The Push Down.** Hold the pack in the left hand, face down, the bottom card facing the front, the left forefinger doubled back on the bottom card. With the ball of the left thumb push the top card down a little and then outwards, holding the other side of the card flush with the rest of the pack. This action will bend the middle of the card upwards and enable you to glimpse the top index easily. The sleight may be performed under cover of a wave of the hand or in tapping the lower end of the deck on the table to even it up. It is imperceptible if the bottom card faces the front squarely. Fig. 9.



Fig. 9

Method No. 3 can be used to ascertain secretly the name of a card at any number from the top. Holding the pack in exactly the same way, thumb count the cards to the desired number, press the ball of the thumb on the corner of the packet so separated and it will be found that the index can be sighted just as with one card. Obvious as this development of No. 3 appears, it has never before been described, or even used, so far as I can ascertain.

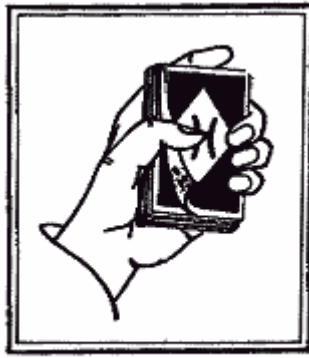


Fig. 10

**4. Left Thumb and Lower Index.** Hold the pack upright in the left hand, face down, forefinger bent over the top and the other three fingers on the back, thumb at the side of the deck but taking no part in supporting it. Tap the lower end of the pack on the table at the same moment bending up the lower left corner of the top card with the tip of the thumb. It is quite natural for one to look at the deck as it is being tapped on the table and, since the action of the thumb is covered by the pack, the sleight is imperceptible to the onlookers. Fig. 10.

**5. The Double Lift.** This is a very subtle method. A card having been chosen, replaced and manoeuvred to the top, make a double lift and show the second card, calling its name, suppose it to be the two of dubs. Replace the two cards face down, turn the pack face up and show the bottom card, naming it also.

Turn the pack face down again and pick up the top card, holding it so that you alone can see its face, and say, "You are sure this two of clubs (or whatever the card was that was shown by the double lift) is not your card?" Take a mental note of what the card is and replace it. Turn the pack face up and repeat the question as to the bottom card. The method is a bold one, but done without hesitation, it never creates any suspicion. This principle of miscalling a card is useful in many other effects.

**6. By the Riffle Shuffle.** In executing the riffle shuffle hold the top card of the left hand packet back a moment, so getting a glimpse of it. This is a very easy method but is also easy to detect. A much better way Fig. 11 is to push the top card of the left hand packet over the side of the deck, that is, in jogging it at its index corner, then as you raise the corners of the packets to begin the shuffle, you note the index. Make the riffle shuffle without looking at the cards, it being a simple matter to drop the top card of the left hand packet last of all. Fig. 11.

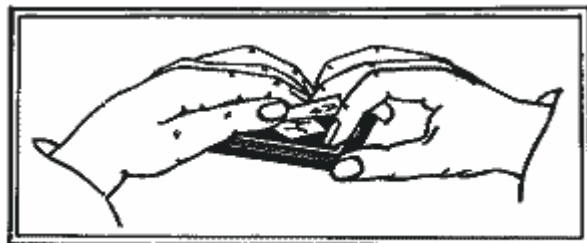


Fig. 11

**7. Gambler's Method.** Hold the pack face down between the thumb on one side and second, third and fourth fingers on the other, first finger on the outer end. Place your right hand squarely over the cards, tips of the fingers at the outer end and the base of the thumb at the inner index corner of the top card. Turn the hands, so bringing the deck upright on its side and, with the fleshy part of the base of the thumb bend the index corner of the top card upward and note it. The action is completely under cover.

**8. Hindu Shuffle.** In the course of the Hindu Shuffle (See Vol. 1) after the card to be sighted has been picked up under the right hand packet, let the cards fall on the left hand irregularly, turn a little to the left and tilt the packet in your right hand upwards, so that its bottom card faces you, and with it tap the inner ends of the cards on the left hand as if merely to square them. The card to be sighted is thus brought into view without arousing any suspicion since it is natural to look at the cards as you tap them square. Fig. 13.

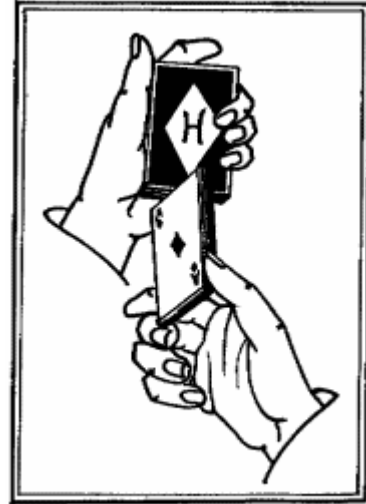


Fig. 13

It is, of course, necessary to pick up the chosen card only with the right hand. Any slight hesitation in securing it may be covered by remarking, "You will remember your card?"

**9. Placing Deck on Table.** Take the pack in the left hand face down then, as you turn to put it on your table, turn the hand over, bringing the deck face up and letting the ball of the thumb rest on the middle of the inner side of the deck. With the tips of the fingers push the top card to the right so that the lower index is visible for a moment just before the deck is put face down on the table. Fig. 14.

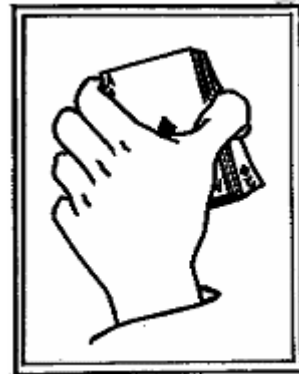


Fig. 14

This sleight can also be done in simply passing the pack from one hand to the other.

**10. Overhand Shuffle.** In making the first movement of the regular overhand shuffle, push the top card forward with the left thumb and sight the index, and at once pull out all the cards but the top and the bottom, thus bringing the sighted card on top of the bottom one. Shuffle off freely on these two cards. You can now show both the top and bottom cards and bring the sighted card back to the top by simply retaining the bottom card with the left fingers and shuffling off in the usual way.

## Sighting the Bottom Card

Tilting Pack  
Rear Bend  
Buckling Card  
Turn Over on Arm  
Pulling Back Sleeve  
Cover of Card Fan  
Bending Pack

**1. Tilting the Pack.** In offering the pack to be shuffled, hold it with the thumb below and the fingers above, slanting the outer end downwards so that a glimpse can be obtained of the outer index. This method first appeared in print in Hoffman's "Modern Magic" which was published in 1876, but since card indices had not then been introduced, the pack had to be slanted at an angle of 45 degrees to allow the full face to be visible. It is interesting to note that the method appears in a recent booklet on cards as a new discovery. Fig. 15.

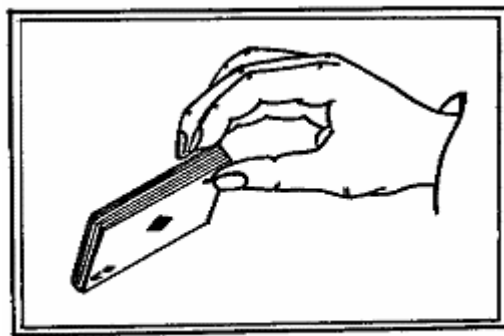


Fig. 15

**2. The Rear Bend.** Hold the pack face down in the left hand. Square it with the right hand, fingers at the outer end and the thumb at the rear. Separate the inner end of the bottom card from the rest with the tip of the right thumb and push the cards above it forward about half an inch. Continue the squaring movement and pick up the protruding end of the bottom card, bending it up against the rear end of the pack. The index figure will come into sight and the top of the spot will show sufficiently to identify clubs from spades and diamonds from hearts.

**Variation.** Push the rear end of the bottom card to the left with the

left little finger and hand the index corner up against the side of the deck with the tip of the right thumb.

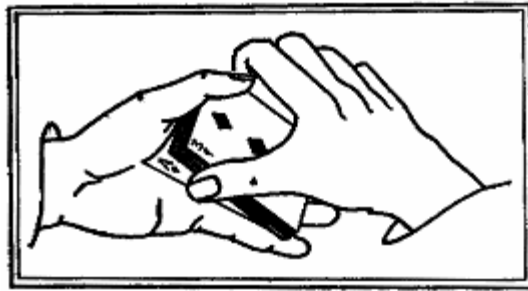


Fig. 16

**3. Buckling the Card.** This method is similar in effect to No. 2, but the manipulation differs. Separate the outer end of the bottom card slightly with the tip of the left forefinger, keeping the right thumb pressed against the rear end of the deck. Push the deck forward in the action of squaring the sides, causing the bottom card to buckle and so bringing the lower index into view. The action is instantaneous and completely covered.

**4. Turn over Flourish on Arm.** A bold method of sighting the bottom card prior to forcing it, is to execute the Turn Over Flourish on the arm. (see Volume 2) Note the bottom card, no one else will, then square the deck, under-cut half, that is pull out the lower half and put it on top, slipping the little finger between the two packets.

**5. Pulling Back Sleeve.** Take the pack from the spectator after he has shuffled it, with the right thumb underneath, fingers on top. Look him straight in the face as you ask if he is satisfied that the cards have been thoroughly mixed. Then as you extend your right arm and pull the sleeve back a little with the left hand tilt the pack and sight the index of the bottom card. Bring it to the middle by under-cutting as in No. 6.

**6. Under Cover of Card Fan.** Having manipulated a chosen card to the bottom of the pack, take off a dozen or so cards from the top and fan them in the right hand asking the spectator if he sees his card amongst them. Holding both hands shoulder high turn the left hand to bring the bottom card facing you and point to the fanned cards with the left forefinger, running it over the backs of the cards from left to right. You can thus note the bottom card without arousing the least suspicion.

This clever move is from T. Tucker's booklet, "What Next?"

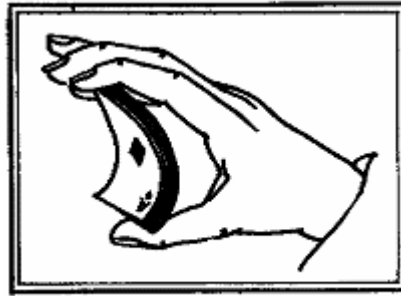


Fig. 17

**7. Bending the Deck Inwards. a.** Hold the pack upright in the right hand, thumb at the lower end, fingers at the top, the bottom card facing the audience. Squeeze the cards slightly causing them to bend inwards as in springing the cards from hand to hand. This action will bring the lower index into sight. The actual bend need be very slight and should be made while moving the hand a little from side to side as if to show the card to everyone. Fig. 17.

**b. Reading the Cards with the Fingers.** The sleight is generally used in reading all the cards of a shuffled deck but the constant repetition of the moves makes it liable to detection. The best way to use it for this purpose is to glimpse the bottom card, when the pack has been returned after being shuffled, by one of the methods already described. Then hold the pack upright as in a, and with the left fingers pretend to read the card by feeling it. While doing this hold the card for a moment in the left fingers, bend the rest of the cards behind it and quickly note the index of the next one. The bend is then covered completely by the bottom card which remains perfectly straight. As many cards as desired can be read with perfect ease, each time removing the card read and glimpsing the one behind the new bottom card.

## **Sighting a Card in the Middle of the Deck**

The classical method has already been given at the beginning of this section. Other methods follow.

**1. Ruffling the Pack for Return of Card.** Have the chosen card returned to the pack as you ruffle the outer ends of the cards. By squeezing the inner end of the deck you prevent the spectator from pushing the card home. Turn the deck slightly upward in transferring it to the left hand and sight the protruding index.

**2. The Push Through.** Proceed as in No. 1, but in squaring the deck push the protruding card through the others by turning it a little to the left, pressing on the corner with the right forefinger and then straightening it at the rear with the left little finger. The lower index can then be sighted under cover of the right hand.

**3. Charlier Pass Move.** In advancing to the spectator let the lower half of the pack drop as in the Charlier Pass and note the bottom card of the upper packet. At once drop this packet on the lower one in such a way that a step is formed between them. Insert the left little finger between the packets and you are ready to force the glimpsed card in the usual way.

**4. Palming Half the Deck.** An easy, though rather bold, plan is to palm about half the deck in the right hand and sight the bottom card of this portion while making a gesture with the right hand. Replace the palmed cards on the remainder in the left hand, slipping the tip of the left little finger between the two packets as you square the deck.

**5. Turning Index Corner in Fan of Cards.** Fan the deck widely for the selection of a card. Have a card selected and returned to the fan, but, before pushing the cards together, raise them to the spectator's eyes, asking him to take one more look at his card so that he will be sure to remember it. At the same time turn up the lower index corner of his card with the left thumb and note it.

A great advantage of this method is that the corner can be slightly crimped and, although the fan is closed quite openly and fairly and the deck immediately shuffled by the spectator, the chosen card can be easily located.

**6. Index of Card Above Chosen Card.** Ruffle the outer ends of the cards for the return of one chosen by a spectator, bending the cards rather far back. When the card is pushed in, note the index of the one immediately above it, close the deck and square it very openly. Later by ruffling the index corners, as in the thumb count, the sighted card can be found easily, locating the selected card next to it. The spectator may be allowed to make a short overhand shuffle with little risk of separating the two cards. This greatly strengthens the effect.

**7. Sighting Card After Spectator Peeks at Index.** A card having been noted by a spectator by lifting the corners of the cards and looking at the index of one as in the preliminary to the side slip, hold a break and turn the left hand over to the right, bringing the cards face up. With the tips of the left fingers press the packet NOW BELOW the break a little to the right, bringing the lower index into view. The action is covered by the position of the hand. Fig. 18.



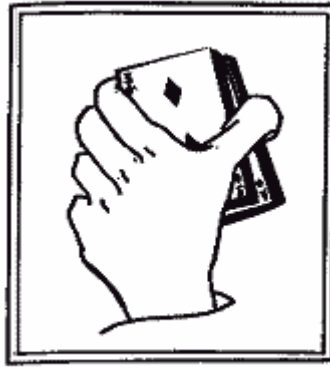


Fig. 18

**8. Sighting Any Card Called For.** Hold the deck in the left hand face down, firmly gripped between the first joints of the second, third and fourth fingers on the bottom and the first finger doubled back on the top, the thumb rests free on the index corner. To sight any card called, bend up the corners of the cards and ruffle them, letting the corners slip one by one and noting the indexes as they pass. With a little practice any card can be found almost instantly. The late Dr. Elliott made this move, at which he was a past master, the basis of some astounding feats.

By way of Conclusion to this exhaustive treatment of the peek it should be mentioned that the index of a card can be easily read when a card is covered with a handkerchief. It is only necessary to stretch the fabric a little over the top left hand corner.

### **The Best Overhand False Shuffle**

**W**hen you have a number of cards, up to say ten or twelve, on the top of the pack and it is necessary to keep them intact in that position and yet simulate a genuine shuffle, the following is the best method yet devised for an overhand shuffle.

Hold the pack in the left hand in the usual position for an overhand shuffle. With the right second finger and thumb lift up the lower two-thirds of the pack, call this packet B, leaving the other third intact in the left hand, call this packet A.

Bring B down on A and release a small packet C from the top, at the same moment gripping A between the tip of the right third finger at the outer end and the right thumb at the inner end. Lift A together

with the remaining cards of B, holding a break between the two packets. Fig. 19.

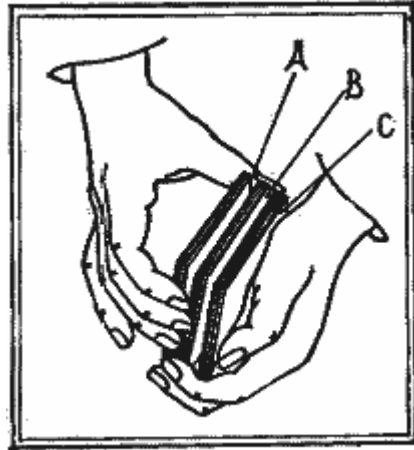


Fig. 19

Shuffle off the remaining cards of B in the usual way and, when the break is reached simply throw A on top. The action is very easy and, smoothly done, it is impossible for the onlooker to detect the least departure from a genuine shuffle.

I am indebted to Jules the Magician, of Hotel New Yorker fame, for this invaluable sleight. If the reader gets nothing else from these pages he will be well repaid for his outlay.

### **The Daley Reverse**

Many methods have been devised for secretly reversing a card in the deck. Some are good, others very bad. The limit amongst the latter class was reached in a contribution to a recent magical journal. To reverse a single card the inventor used two double back cards, one short and almost a full page describing the necessary manipulations. Some people seem to delight in making their maneuvers as complicated as possible whereas the essence of good conjuring is simplicity. The following method, devised by Dr. Joseph Daley, of New York City, is the very best reversal of a single card that I have met with.

All that is necessary is to get the card to be reversed second from the top. Turn the top card over on the pack to show that the chosen card is not there. Take it and the next card, the selected one, by the lower index corner between the right thumb and forefinger, holding them as one card. Keeping the right hand stationary, with the left hand turn the deck over on the two cards to show the bottom card also. The chosen card now lies reversed and the pack being held rather low down, this reversal is completely concealed and unsuspected. In other words you reverse the pack instead of the card. Fig. 20.

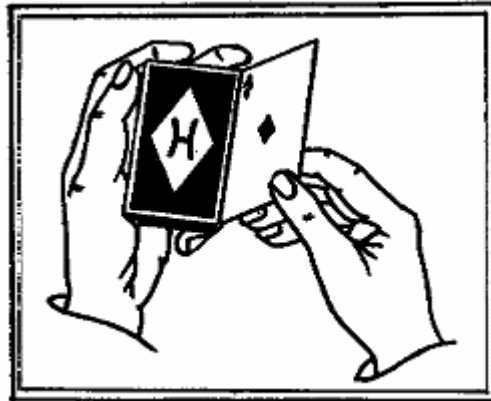


Fig. 20

If the two cards are taken cleanly, without hesitation, the operation will deceive the most observant onlooker. It is a good plan, in turning the top card, to push the next card a little off the pack and insert the little finger tip under it. In squaring the cards the grip at the lower corner can be taken without fumbling.

## Color Change

This clever variation of the paint brush color change is by Mr. Gerald Fulton, of Guelph, Ontario, Can.

Hold the deck in the left hand as for the colour change. Call attention to the bottom card, suppose it to be the Three of Diamonds. Take any other card from the deck, the Two of Spades for example, show it and place it face to face with the three. In doing this draw off the rear card of the deck and palm it.

Let the faced card, Two of Spades, fall face up on the extended left fingers, Fig.

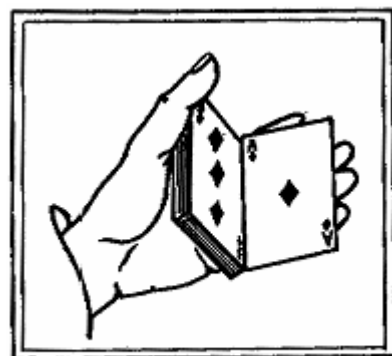


Fig. 21

21, to show that the cards are still in the same position. With the right hand close the Two of Spades up against the Three of Diamonds at the same time slipping the palmed card between them by clipping its outer index corner between the second and third finger tips, so causing it to extend almost at right angles to the hand. This makes its introduction an easy matter that can be done at close quarters imperceptibly.

Now execute the double lift, again showing the three and brush it several times with the double card in the right hand. Finally leave the extra card on the Three of Diamonds, thus effecting the change. The forefinger of the left hand must be placed at the outer end of the deck to act as a stop, and to ensure that the addition of the hidden card is made exactly on the three.

## **Part II. The Set-Up**

Tricks depending on prearranged cards are divided into two classes--those depending upon an arrangement of the whole pack in a certain order of suits and values, and those in which a few cards only are arranged in order.

For the first class there are three systems generally recognized as standard. The first, in which the cards are arranged according to the old couplet, "Eight kings threatened to save, ninety-five ladies for one sick knave," dates back over a hundred years at least and probably further back than that. The second is of more recent origin, though the date of its invention is unknown. It is popularly known as the Si Stebbins system, but in a recent pamphlet Mr. Stebbins disclaims its invention, stating that the system was given to him by one Salem Cid, and that, as far as he had been able to find out "the system is as old as the hills."

In each of these arrangements the suits follow one another in definite order throughout the pack. In neither case can the cards be handled by a spectator for it would have to be a very unobservant person who would not at once notice the set-up.

The third system originated by Louis Nikola, the English conjuror and published by him in his book in 1927, is free from this defect. To all appearance the cards are in haphazard order and it is impossible for any one to detect the arrangement without a knowledge of the key. This system is as far ahead of the other two as the modern motor car is in advance of the old stage coach. For some inscrutable reason it is

neglected by most magicians. Since space will only allow for treatment of tricks depending on the prearrangement of a few cards only, consideration of the full pack must be reserved to a future booklet.

One of the most effective tricks requiring a small set-up is the following and, for permission to describe it, I am indebted to Mr. Frank Lane, a well-known Boston magician and entertainer. He calls it An Undetectable Stop Trick

### **.An Undetectable Stop Trick**

**Effect:** A spectator is allowed to choose a card freely from any pack. He replaces it and the pack is squared without any sleight of hand move and thoroughly shuffled. It is handed to the spectator and he deals cards from the top, stopping at any card as the spirit moves him. Noting the number of spots on this card he continues to deal that number and there he finds the card he chose. The cards before and after the one he stopped at may be examined, and indeed all the cards, without any clue being found to the solution of the trick.

**Working:** The explanation lies in the fact that a nine, seven, five, three and an ace, with one indifferent card between each, have been placed on top of the pack with three indifferent cards above them and the chosen card is replaced below the ace. When the pack is handed to the spectator, he is told to deal cards slowly from the top one by one. When he has dealt three cards he is invited to stop at any time he wishes. If he elects to stop then he is told to turn the top card, a nine. His card is then nine cards further down.

If, however, he continues the deal, the magician has only to keep track of the alternate cards, the seven, five, three and ace. If the spectator stops with one of these in his hand he is told to turn it face up, but if he stops while holding an indifferent card, he is to turn over the top card. In any case he is invited to look at the card preceding and the card following, and these are indifferent cards. By insisting that the deal be made slowly it is practically certain that the stop will be made before the ace is reached.

To make the necessary arrangement of the cards Mr. Lane has the drawer of the card write its name on a piece of paper, fold it and put it in his pocket. While this is being done he finds the five cards, arranges them as required and holds a break under the ace. Cutting at the break he has the chosen card replaced below it and shuffles

the pack, running three indifferent cards on top of the packet set up. The trick then proceeds as described above.

Most performers will prefer to make the set-up before beginning the trick. The easiest and quickest way of doing this is to take the deck by the ends between the thumb and second and third fingers of the right hand, bottom card facing the palm of the hand, sides of the deck parallel with the floor. Put the ball of the left thumb on the top outer corner of the pack, double the left forefinger behind and let the lower side of the cards rest on the other three fingers of the left hand. By ruffling the corners with the left thumb the indices become visible. Riffle to the first nine of any suit, insert the tips of the three left fingers, press them on the face of the nine, drawing it away downwards and deposit it on top of the deck. In this same way a seven, five, three and an ace, of any suits, are brought to the top one after the other.

The next step is to put an indifferent card between each of these five and this is a simple matter. Begin an overhand shuffle by running off the top card, an ace, into the left hand, placing it well down into the fork of the thumb. With the tips of the left fingers pull off the bottom card, and with the thumb draw off the top card, the two cards falling simultaneously on the ace. Repeat this move three times, in-jog the next card and shuffle off. Form a break at the in-jog, shuffle to the break and throw on top. To place the three indifferent cards on top of the set-up. To add the three indifferent cards required it is best to riffle shuffle several times, letting the last card from the left hand packet fall last, being careful, of course, not to let any cards fall amongst the arranged nine. The change to the riffle shuffle is advisable not only because it is an easy way of adding the three cards to the top, but also to clinch the impression that the pack is well and thoroughly mixed.

In spreading the cards for a spectator to draw one, run them off rather rapidly in threes till you reach the twelfth and press the tip of the little finger on the ace, the bottom card of the set-up. Arrange so that this point is reached before he has a chance to draw a card, then spread the rest and allow a free choice to be made. Close up the pack, retaining the little finger break, and, holding the pack well down in the hand: so that it will not be noticed that the cut is being made near the top, cut at the break, have the card replaced, drop the cut on top and square the deck very openly, tapping the sides and ends on the table. Execute a false shuffle and hand the deck to the spectator.

The denouement is then reached as already described. Care must be taken to emphasize the slow movement in dealing and also to bring out clearly before the card stopped at is turned, that the cards following it and preceding it are entirely different and in haphazard order. The effect will be found to be all that can be desired. The trick

has been treated in the fullest detail so that it may serve as a guide in other tricks requiring the setting up of a small number of cards.

### **Curious Coincidence**

**A** set-up is necessary, the four nines having to be at the fourth, sixth, eighth and tenth places from the top of the pack. With the nines on the top begin an overhand shuffle by drawing off the top card into the left hand, then three times in succession pull off the top and bottom cards together on top of this, run three cards, in-jog one and shuffle off freely. Make a break at the in-jog, shuffle freely up to this and throw the balance on top. Follow this with the false shuffle on page 143 and a couple of false cuts and no layman could possibly suspect any arrangement. Put the pack on the table, let a spectator cut and ask him to touch either packet. If he touches the original top haft say, "Very well, that's the packet we will use for the trick," and put it to one side.

If he touches the other one, tell him to take the cards and shuffle them. Push the remaining packet aside, saying, "Remember you had a free choice." In either case the spectator gets the lower half. After he has shuffled these cards, take them, spread them widely and allow him to make a free choice of one card. As you close the fan slip your little finger tip under the eighth card and hold a break. Cut here for the return of the card, drop the eight cards on top and square the cards very openly. False shuffle keeping the top nine cards intact and lay the packet down.

Now tell the spectator to take the other packet, the original top half of the deck, and deal the cards slowly on to your hand. When he has dealt a couple and has the third in his hand, tell him to stop whenever he pleases. Keep track of the nines and if he stops with one in his hand have him turn it up, but if he stops with an indifferent card in his hand take it and let him turn the next card, a nine. In either case show that the card preceding and the card following are indifferent cards.

From the top of the other packet now slowly draw off eight cards one by one. Have the chosen card named and turn it up.

## Francis Carlyle Aces

**While** the broad effect of this four ace trick is the same as other versions, Mr. Francis Carlyle, the clever New York Magician, has introduced several subtleties which make it, perhaps, the best of all close-up methods. The working follows:

From any deck remove the four aces and lay them on the table. Run over the faces of the cards towards the audience to show there are no other aces, turn the pack face down in your left hand and secretly slip the tip of your little finger under the two top cards. Pick up the aces and put them face down on the top of the pack, but immediately lift them off together with the two top cards, the break allowing you to do this without any hesitation. Put the pack down and take the four aces, really six cards, face down in your left hand by the sides between the second finger and the thumb, the tip of the forefinger on the back of the packet pressing the outer end down to avoid any chance exposure of the bottom card and also to prevent anyone noticing there are more than four cards in the packet.

With the right thumb on top and fingers below, draw off the first card, turn it over and have the spectator call its name, "Ace of- ". Turn it face down and push it under the packet. Remove the second in the same way and also the third ace, having each named and pushing them under the packet in turn. Take up the fourth ace, show it and have its name called and then place it back on top of the packet. By this subtle procedure you now have two indifferent cards between the first and second aces.

Drop the packet on top of the deck. Pick it up and deal four cards in a row, carelessly letting the spectator get a glimpse of the first and fourth cards, aces, but not of the second and third, which are indifferent cards. If the action so far has been made smoothly and without hesitation, the onlookers will be convinced that the aces are lying on the table, whereas there are two only, the other two being on the top of the pack.

The next step is to put three cards apparently on the first ace, but really only two. Draw the top card partly off the deck with the right hand, then another below it and a third in the same way. Grip them between the thumb and fingers by the ends and square them against the left thumb, at the same time dropping the lowest card, carrying away the two aces only and placing them on the first card you dealt on the table, that to the right of the row. In making this false count do not lift the cards from the pack, simply slide them over the side.

Immediately count off three more cards from the top of the pack, making exactly the same movements and drop the three cards on the



second card in the row. Repeat this twice more and point out that you now have four packets of four cards, each with an ace at the bottom. Really the first packet consists of three aces, the second and third of four indifferent cards and the fourth has an ace at the bottom and three other cards on top of it. Touch the packets as you say this and, rather furtively, draw the first one, the three aces which should be nearest the spectator, back a little towards yourself. Invite him to touch one packet and in nine cases out of ten he will touch this one, which is what you want him to do. If, however, he touches one of the others, continue with the old "Take or leave" method, or the "Touch two, then one," interpreting the touches to suit yourself. In any case the heap with the three aces is forced and put aside a little to your right.

Put the second and third packets on the top or bottom of the pack, taking care not to expose the bottom cards, and the fourth packet on top of the deck. You have now to secure the fourth ace and add it secretly to the other three. Mr. Carlyle does this by taking an opportune moment to side-slip the ace, the fourth card from the top, into his right palm. With his left hand he spreads the pack with a sweep face up and puts his right hand squarely on the three aces packet, so adding the fourth ace in drawing the cards towards the edge of the table, a natural way of picking up the packet, and at once throws the aces face up on the table.

The use of the side-slip may be avoided in this manner: Having replaced the three packets on the deck as described above, so that the fourth ace is the fourth card from the top, you go over what has been done, thus .... "You remember each ace was put on the table so" . . . , . deal a card from the top .... "and on each ace three cards were dealt so" . . . . deal three cards on top of it .... "then you choose one packet and the other three returned to the pack" .... pick up the four cards and replace them on the pack. Their positions have been reversed and the ace is now on top. You have simply to palm this card and finish the trick as already described.

### **The Card that Finds Itself**

The feat to which the originator, Mr. Carlyle, has applied this title, is a fine addition to the list of tricks that can be done offhand with any deck. The effect is that a card is freely chosen,, replaced and the pack shuffled. Another card is found reversed in the deck and the selected card is located at the position indicated by the number of its spots.

The method is simple and well covered. After having the pack shuffled by a spectator, under cover of squaring the cards, pull the top card to the bottom, reversing it in the process, and sight its top index by pulling it a little to the left. With an overhand shuffle run cards to the bottom, one less than the number indicated by the value of the card. Thus if the card is a seven you run six, and so on; for the court cards, jack, queen and king take the values at eleven, twelve and thirteen.

Spread the pack and allow a free selection from the cards above the reversed card, which you are careful not to expose. As the spectator notes his card, execute the Hindu shuffle, but in the first movement pull out the cards above the reversed card so that the shuffle does not disturb the set-up packet on the bottom. This is merely a blind, helping to convince the spectator that the cards are really mixed. Repeat the shuffle, this time drawing out all the cards below the top packet, telling the spectator to call "Stop" whenever he wishes to replace his card.

Stop the shuffle at the point indicated, have the card replaced and drop the balance of the deck on it, thus bringing the set-up packet immediately above it. Square the cards very openly and hand the deck to the spectator. Name the card reversed as being your indicator card and order it to reverse itself at the position above the chosen card that is indicated by its value. The deck is spread, the reversed card revealed and below it at the indicated position is the chosen card.

### **An Insolvable Mystery**

This trick, very kindly given to me by Mr. Dai Vernon, the famous card expert, breaks new ground. The effect is that any pack, having been thoroughly shuffled, is placed in the performer's hand, which he holds behind his back, and is then covered with a handkerchief, in which it is securely wrapped. Any number is called by a spectator. The magician names a card. The spectator uncovers the pack, counts to the number and finds there the card called.

The method is subtle. When the pack is covered with a handkerchief, in bringing it to the front, turn the cards face up and sight the top card's index by stretching the fabric a little at that point. Hold the pack with the left forefinger below and the thumb at the index corner, ready for a riffle count. As you ask the spectator to name a number, riffle off five cards. As soon as he calls a number continue the count

till you reach it. Bring your right hand over the pack and make the pass at that point under the handkerchief. Turn the deck over, under cover of wrapping it securely and hand it to the spectator. All done in a few seconds.

After much pretended mental exertion, name the card you sighted. The spectator unwraps the pack, deals cards to the number he called and finds there the card you named.

A good presentation is to have the spectator run over the faces of the first dozen or so cards after he has shuffled and your pack is turned, just glancing at the cards and not trying to remember any of them. When the deck is covered have him call a number between one and fifteen, so that the choice, you say, will be restricted to the cards he saw, really to limit the thumb count. Explain that his subliminal consciousness has registered the positions of the cards and that although he will not be able to recall them, you will pick up the waves of cerebration. Impress on him to make no effort to remember the card, simply to remain passive. Proceed to name the colour, suit and finally the value.

The thumb count must, of course, be made noiselessly but it can be done quite deliberately since the hand is out of sight. I can recommend this as being one of the most mysterious feats possible with cards.

### **The Spectator Becomes a Magician**

**H**ere is a very diverting effect obtained by the simplest possible means, the only precaution necessary being the use of white margin cards.

Secretly note the bottom card and reverse it. Shuffle, leaving it there with one card below it. Fan the deck to show that the cards are well mixed, really your purpose is for your victim to note unconsciously that they all face one way. This is safe since the white margin only of the reversed card will show.

Tell a spectator that he seems to have all the characteristics of a successful magician and suggest that he try to do a trick. Hand the deck to him, show him how to spread the cards, thus avoiding any danger of his exposing the reversed card next the bottom. Draw a card and pretend to note what it is. Replace it and have him cut the pack once.

Say that to make a chosen card reverse itself amongst the rest all that is necessary is for him to "will" it to do so, the more strongly he concentrates his thoughts, the more likely he is to succeed, and so on. Finally name the card you reversed as being the card you just drew. Let him spread the cards face up. He finds one card face down. It is the card you named.

### **Hilarious Finish to an Old Trick**

From any pack a card is freely chosen by a spectator who is told to note it carefully without allowing any one to see what it is. The card is replaced, brought to the top and the pack shuffled, by whatever methods you prefer.

Announce that you will make the card appear at whatever number another spectator may call. Suppose eleven is chosen. Count off ten cards, taking the top one, the chosen card, first in the right hand, holding it with its outer end slanting downwards to avoid any exposure of its face, and putting the rest on it one by one. Let the spectator take the next card, the eleventh, off the deck face down. At once bring the right hand with the cards counted off, up to the pack, push the bottom card, the chosen one, to the left about an inch, and turn it face up at the moment the two packets are put together. The action takes but a moment and is covered by the back of the right hand.

The spectator says you have failed, the card is not his. Take it back and push it into the pack, anywhere above the reversed card. After a little argument suddenly perk up, remembering that the spectator should have held the pack himself. Give it to him to hold upright in his left hand, facing inwards. Tell him to count to the eleventh card, taking them off one by one slowly so that there will be no mistake, handing them to you as you stand beside him. When he has taken off the tenth card, stop him and take hold of his left wrist so that he must keep the pack in the same position, that is, with the reversed eleventh card facing the onlookers.

Ask him if he believes in telepathy. Say you are sure he will be an excellent transmitter and ask him to point out any one of the spectators to act as receiver. Remind him that no one but himself can possibly know what card he chose and impress on him that he must think intently of it and then ask the person to name it. The other spectator, entering into the joke, will call the name of the reversed card, much to the victim's bewilderment. After congratulating him on

his great concentrative powers and so on, let him discover that his card is reversed.

This little comedy never fails to create amusement and really enhances the mystery as to how the chosen card arrived at the required number reversed.

### **Seeing is Believing**

This feat depends on the intriguing principle of the introduction of a strange card into a borrowed deck. You have a card, say it is the Jack of Spades, from one of your own packs, face outwards, in your left trouser pocket. Borrow a deck and, under pretence of removing the Joker, or counting the cards to see if the deck is complete, sight the Jack of Spades, slip the left little finger tip below it and, in turning the pack face down, hold the break. Overhand shuffle to the break and throw the balance on top. This is the nearest way to get a required card to the top.

Offer the deck to a spectator to shuffle, palming the top card, the Jack of Spades, by the One Hand Palm (See Volume 1). After a thorough shuffle let him place the pack on your left hand and make a free cut. Add the palmed card in taking up the remaining cards, put the cut below these, have the top card taken off and put in an envelope without being looked at. This method of forcing the Jack of Spades will be found quite convincing.

While the spectator is sealing and initialing the envelope, quietly palm your strange Jack of Spades in your left hand from trouser pocket and place the pack face up on it. Throw a handkerchief over the cards and invite a spectator to cut the pack through the cover at any point he pleases. Turn the packet thus left on your left hand, bringing the Jack of Spades uppermost. Tell him to peek under the handkerchief and note the card at which he has cut, to take a good look at it and be sure to make no mistake. Let him drop the handkerchief, take the cut in your right hand and, still holding the packets separate under the cover, go to a second spectator and ask him to peek at the card in the same way. Do the same with a third person. Then again turn the lower packet and drop the cut on top. Turn the pack on its side and push up the left corner of the Jack of Spades. Grip this through the handkerchief and carry it away underneath in removing the handkerchief, which you crumple up and put in your pocket. You thus get rid of the strange card in a way that cannot possibly arouse any suspicion. Hand the deck to the spectator who holds the envelope.

Patter about cases of mistaken identity, how witnesses have been known to swear to having seen someone at a certain time, only to be proved mistaken, and so on, Ask the three spectators to name the card they have seen. They all name the Jack of Spades. Have the fourth spectator search the pack. There is no Jack of Spades in it. The others all assert positively that that is the card they all saw. Finally as proof positive that they have been mistaken, the envelope is opened and the Jack of Spades revealed.

As an impromptu feat, artfully led up to by turning the conversation to the subject of faulty observation and mistaken identity, this trick will be found wonderfully effective.

### **Novel Beginning for a Four Ace Trick**

**H**aving secretly got the four aces to the bottom of the pack, riffle shuffle several times and make several false cuts, leaving the aces in position. Spread the deck and invite a spectator to touch any four cards at different points and to draw each card half way out without looking at the faces.

Close the fan, leaving the four cards protruding and secretly riffle off the four aces at the bottom with the right thumb, holding the break with the left little finger tip. Take the inner end of the pack, above the break, with the right thumb and middle finger and strip out the four protruding cards together with the four aces below them. At once drop the pack on the eight cards.

"Oh, my mistake," you exclaim, "I meant to put those four cards on the table." Draw off the four bottom cards, the aces, and put them face down on the table. Hand the pack to the spectator and, telling him you are going to show him a pretty trick with the aces, ask him to pick them out and at the same time to see that there are only four in the pack.

He fails to find any aces at all. The four cards on the table are turned over--they are the aces. Mr. Audley Walsh, the noted New Jersey magician, is the originator of this pretty feat.

## The Nines

**B**egin by handing a spectator a small pad and pencil and ask him to write a digit. Go to a second person and have him write one figure under the first. Do the same with a third, fourth and fifth spectator, possibly a sixth. You add the figures mentally as they are written and, when the total reaches thirty-seven or more, draw a line under the column, quickly adding one more figure to make the total forty-five. Hand the pad and pencil to still another spectator and have him add the figures, then add the two figures of the total. The result will be that one digit will have been arrived at, you say, by the purest chance. Let the person fold the paper and retain it without letting any one else see the final figure.

While this last operation was being done you have picked up a deck of cards and, quietly riffling it through, you have assembled the four nines on the top. Palm them in the right hand and offer the pack to be shuffled. This done have the pack put on your left hand and cut by the spectator. Pick up the lower packet, adding the palmed cards.

Deal the four nines face down on the table and have a spectator touch one. Place this card aside without showing its face. Reassemble the deck putting the three nines at the bottom.

Riffle count nine cards off the top under cover of squaring the deck with the right hand and hold a break at that point. Deal two or three cards rather quickly, then continue slowly, as you ask a spectator to call "Stop" whenever he pleases. You have to get just nine cards on the table, so if he calls before you reach the break, deal the last cards above it as one card. If, however, in spite of your dealing the last two or three cards very deliberately, he does not call until you have passed the break, put the extra cards a little over the side of the first nine so that you can easily palm off the unwanted cards in placing the packet aside. Get rid of the palmed cards at once by picking up the pack.

Spread the rest of the cards and have a spectator touch three and draw them half way out of the pack without looking at them.

Close the spread and slip the tip of the little finger above the three bottom cards (nines), by riffling their inner ends with the right thumb. Grip the pack by the right thumb and middle finger at the inner end and, moving the left hand outwards carrying the three nines, strip out the protruding cards letting them fall on the nines.

Drop the pack on top of the six cards and put it face down on the table.

The climax follows and is quite unexpected, since you have given no hint as to what is to follow. Patter about chance, fate, Kismet or what

have you? Ask the spectator to unfold the slip and read the figure he arrived at.....NINE.

Turn over the single card chosen.....NINE.

Have the cards dealt out counted.....NINE.

Turn the deck over and show the three.....NINES.

## **The Five Card Fan**

**F**or an incomprehensible feat that practically works itself, this one is hard to beat. The effect is that five cards are shown to a spectator who notes one mentally. The five cards are partially inserted in the deck and a handkerchief is thrown over all. The spectator pushes these cards flush which causes several cards to protrude at the rear. These are pushed flush by the magician making some cards protrude at the front. Both repeat the movements until one card only extends from the outer end of the deck. The spectator takes it, still covered by the handkerchief and it proves to be the card thought of.

Arrange five cards in a fan and ask a spectator to remember one. You have the middle card fully exposed and you allow him to get a flash only of the cards so that he can only note that card. Then holding the deck face down in the left hand, open a break at the outer left corner, about the middle, with the left thumb. Insert the bottom card of the five, letting it protrude about three-quarters of its length. Riffle off one card with the left thumb and insert the next card in the same way. Do the same with the next three, saying that you are putting the cards in different parts of the pack and not letting it be seen that one card only is between each. Square the inner end of the deck and the outer ends of the five protruding cards.

Cover the cards with a handkerchief and instruct the spectator to push the cards flush with the deck. Doing so will force out four cards at the rear. You push these home forcing three cards to protrude from the outer end of the deck. Again the spectator pushes these into the deck, making two cards come out at the rear. You push these in and one card only emerges at the front. This will be the original middle card of the fan. Let the spectator take this card, through the handkerchief, as you draw the deck away. He names the card he thought of, removes the handkerchief and finds that very card in his hand.



## **New Half Pack Reverse**

Having secretly reversed the bottom card, hold the pack face down in the left hand. Cut at about the center, opening the pack bookwise, the backs of the cards to the front. A moment before you separate your hands slide the bottom card of the right hand packet face up on top of the lower portion and at once turn the left hand over towards the right, showing this reversed card which will appear to be the bottom card of that packet. The move is covered by an upward motion of both hands as the cut is made.

Show both packets back and front. They appear to be perfectly regular and that in the right hand is, but the left hand packet has a card reversed both at the top and bottom. Turn this packet face up and on it place the right hand packet face down, so that the packets overlap about half way. Hold them in this position vertically, right thumb at bottom and fingers on the top. The original reversed bottom card is towards the audience and the card reversed in the cut faces you. Show the packets back and front and it will appear that half faces downwards, the other half upwards.

If the two visible cards that face one another in the middle are of the same colour you say that they should differ, or if they differ say that they should be alike; in either case, still holding the packets vertically, slide out the faced card of the lower packet, turn it over and insert it in the top packet. "That's better," you say, and at once push the two packets together, square the deck and hold it face down.

Pull out the bottom card and with it fan the deck, then drop it face down on top. Spread the cards out on the table with a flourish. All of them face the same way.

## **The Danish Force**

This is a comedy force originated by Clement de Lion. The idea is to have a card push itself forward spontaneously just as the spectator is about to take a card. De Lion used the old fake, two cards with a piece of elastic between them. The card to be forced was pushed into the fake and so held. The pressure being relaxed as the spectator

reached out, the card would glide into his hand.

It is, however, a difficult matter to insert the fake in the pack and prevent the card making premature appearance. A simpler plan is to use the even older principle of the rising card. Take a length of fine black silk, about eighteen inches, tie a knot at one end and insert it in a minute slit in the end of the card to be used. Draw the thread over the back of this card, place a second card on it and bring the thread back over it. To the other end of the thread tie a small black safety pin, fastening it under the vest.

If these two cards are placed in the pack, when it is thrust outwards, the card will glide out to meet the spectator's hand. As he takes it, the withdrawal of the pack will free the thread. The two cards thus prepared can be carried quite safely in the lower vest pocket. To add them to the deck is an easy matter and a simple cut will bring them to the middle.

This amusing feat makes a very good opening for the Ambitious Card trick. Say you use the Jack of Diamonds. After the comedy force inquire what the card is. "The Jack of Diamonds," you say. "That's the most troublesome card in the deck. Always pushing himself forward. Put him on the top out of the way and take another." You pass the card to the middle and again force it by the classical method. Then continue with your own favourite version of the Ambitious Card, that always returns to the top of the pack.

### **Your Card, Sir?**

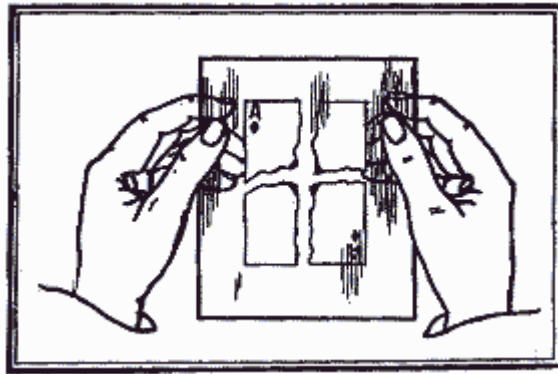
This trick was contributed by me to the Sphinx for July, 1936, and is reproduced by permission. It is an elaboration of a somewhat old experiment. The requirements are: a small table, a pack of cards and a plain sheet of glass about six by four inches in size. Begin by inviting a spectator to help you and ask him to bring his hat with him. Seat the gentleman on your left, take his hat and put it crown downwards on the table, taking the opportunity to press the sweat band open a little on one side. Hand the cards to the gentleman, let him shuffle it to his own satisfaction, retain one card and return the rest to you.

The next step is to have the card returned to the deck, brought to the top, and, if desired, palmed off and the deck again shuffled. The method I leave to the individual performer, suggesting, however, that the use of the Hindu shuffle is as good as any. Take the pack

replacing the palmed card on top, and have the assistant cut it into two parts, as nearly equal as possible. Let him touch one packet. If he touches that with the chosen card on the top say, "I am to use this one? Very well," and take it. On the other hand if he touches the other packet say, "You wish to have that one? Take it, please." Continue, "Now I want you to do exactly as I do." With that take your packet and rip it in half. Put one half down and tear the remainder in half again. Place these two quarter packets face down on the table and pick up the other half packet. Tear this in half and place the resulting quarter packets beside the other two. While you are doing this the assistant will probably be still struggling with his half. However, take no notice. Go right on.

Pick up the quarter packet that looks the smallest. With the back of your hand to the audience, dribble out the pieces in a stream into the hat. At the same time pull back the top piece into the finger palm position with your thumb. Take up the next largest packet and repeat the operation. Continue with the remaining packets, keeping the largest to the last, since this will aid you in holding the other three pieces easily and cleanly. Dip your hand into the hat and stir the pieces around, taking the opportunity to slip the four pieces of the chosen card under the sweat band at the point where you had previously pulled it open, so making the operation an easy one.

Now grasp the hat with the fingers inside covering the position of the four pieces and holding them securely, and turn your attention to your volunteer assistant. Probably he has not succeeded in tearing his cards in half even, but in any case let him finish quartering his cards over the hat so that the audience see the pieces drop in with the others. At this point it is advisable to recapitulate what has been done- a card has been chosen, the deck shuffled and the pack torn to fragments. Introduce the sheet of glass, on one side of which you have previously placed four tiny pellets of wax, so that they form the comers of a square in the center of the glass about one and a half inches apart. Hand it to your assistant and have him hold it in full view, waxed side uppermost. Touch his hand with your finger tips under the excuse of getting the vibrations of the chosen card. Show your hand empty, dip it into the hat, stir the pieces around and draw out one piece from under the band. Hold it With its back to the audience and press it face down on one of the pellets of wax on the glass. This operation you repeat three times, but for the last piece let the assistant stir the pieces in the hat himself, then touch his hand again and bring out the last piece.



The fragments of course, have been placed in their proper positions on the pellets of wax so that when you have the gentleman call the name of his card it is only necessary for him to hold up the glass towards the audience and everyone sees at once that you have restored the chosen card, its face showing plainly through the glass.

This method of revealing the card at the finish is new and may be used to good advantage in other tricks. For a whole card one pellet of wax only will suffice.

#### **Part IV. The Palm and Recovery**

This very effective flourish deserves much better treatment than it usually receives, even at the hands of professional magicians. How often does one see the artist palpably grab a handful of cards from the top of the pack, then thrust his hand under the coat of a spectator and bring them out spread fanwise? The spectators laugh and applaud and the performer takes it all as the reward of his cleverness. In reality the spectators have seen exactly what he really did, there was no secret in his getting possession of the cards, and they only laughed at the discomfiture of the volunteer assistant. Having "got away with it" so easily, as he thinks, he never sees any necessity for making his moves cleanly. Yet the palm and recovery should be done in such' a way that it creates real mystery as well as amusement.

In the first place when you palm the cards never remove the right hand at once. Hold the pack in the same hand for a few moments and then transfer it to the left hand as openly as possible. Close the second, third and fourth fingers, bending the cards almost double, and with the forefinger point to the place from which you are about to produce the cards. Thrust your hand under the spectator's coat and rest it momentarily fiat against his body. Bend your middle finger

inward, pressing its tip on the back of the packet to hold it as you withdraw your hand a little to enable you to grip the inner ends of the cards by the finger tips. Then fan the cards to the fullest possible extent as you bring them into view. The whole action should be made as if your hand went to the spectator's coat to take out cards you just pointed to and not to push them underneath it. In this way you get not only the amusement of the onlookers but their mystification as well.

When the cards are to be produced from the performer's body, the action differs. Suppose the fan of cards is to be produced from the back of your right knee, palm the packet and retain the pack in the right hand as you make a free gesture with the left. Then take the pack in that hand as openly as possible and make a one hand colour change, pointing to the face card with the right forefinger, the other three fingers bending the cards into the palm. Ruffle the pack, look down at your knee and drop your right hand just behind it. Insert the first joint of your middle finger behind the packet and, by straightening the fingers, extend the cards directly behind your knee. Grip the cloth of your trouser leg with the tips of your thumb and middle finger and pull it outwards, palm of the hand to the front, tips of the fingers and the cards behind the cloth. Fan the cards as you draw them into view and it will appear as if they are being actually pulled through the fabric.

If the palmed cards are to be apparently caught in mid-air, then, as you stretch your arm out, grip them by their outer ends between the tips of the first and second fingers at one corner and between the third and fourth fingers at the other, exactly as in the front palm for the back and front sleight. Bend the thumb in on the back of the cards and fan them out as widely as possible. By varying the methods of making the palm and the single hand colour change, a routine of moves can be arranged which will be really mystifying and not mere jugglery. The Hugard palm will be found a valuable one for this purpose since the bottom card remains in full view, making it appear to be impossible that any cards could have been palmed off. The flourish given in volume 3, will also be found to fit into such a routine with very good effect.

## **Finale**

**At** the conclusion of a series of card tricks the magician scales out a few cards to the spectators and then throws the whole deck, this bursts open in mid-air and a shower of coloured tissue butterflies

flutter down on the audience with beautiful effect.

Make up a packet of tissue butterflies, of bright colors, about the size of the cards. Paste a band of tissue round the packet with a loop of fine wire passing round the band on the lower side. Attach a length of black silk to the wire loop and on the packet put six or eight loose cards of the same pattern as the pack in use. Set the packet on your table, carry the silk over the front edge and coil it carefully on the floor under the table, tying the loose end to the table leg. If the packet is thrown out forcibly, on reaching the limit of the silk, the wire loop will cut the tissue band, the butterflies will be released and flutter down on the spectators.

To make the necessary change of the deck for the prepared packet, cover the latter with a handkerchief. Pick this up with your left hand and apparently put the pack down, really palming it as you put your hand on the packet. Delicately wipe your finger tips, then thrust the handkerchief and the palmed cards in your pocket. Pick up the prepared packet and scale out the loose cards on top, then throw out the packet. Toss it high up so that the wire loop and silk will recoil on the stage where they will lie unnoticed.

Buatier de Kolta used round discs of tissue with his name on them. His thread was fastened to the back of the stage and, after the throw his assistant would rapidly gather it in.

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