



MODERN CARD EFFECTS and How to Perform Them

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MODERN CARD EFFECTS and How to Perform Them

I N T R O D U C T O R Y

By George. Lawrence

Mr. James C. Thompson, professionally known as James Kater, and myself, offer to the magical fraternity, especially to the lovers of card work, the following volume on practical card effects.

At the out start, contrary to some of our contemporaries in the field of magical literature, absolutely no claim for originality is made. We earnestly believe that some of the effects are new, so far as we know, but from experience it has been shown time and again that a person claiming, or, in his own mind, being convinced that he has really invented a new effect, finds on presenting this effect to some observer, that "so and so" presented the same trick several years ago. A perusal of the magical magazines will also bear out this statement. One effect will be published in a magical paper or magazine by some individual, and in the current issue of another publication will appear a similar trick or effect by an entirely different party:- A pure coincidence. Again, effects described in our magazines now and then will be found similar to those described in some of the books formerly published, but I know that these writers were unaware of the existence of such previous articles; it was just another case of coincidence, and we therefore realize that this rule is just as applicable in our endeavours.

Therefore, as stated above, originality is not claimed. It is our aim to place before the magical fraternity a book that will be a pleasing addition to anyone's library from its outward appearance, and that the contents will be a delightful feast for those interested in entertaining with the pasteboards, either for their own amusement, or as a means of livelihood. We do claim this: that every trick is practical, it being our aim to steer entirely clear of impractical and theoretical effects. This volume could be made much larger, even with workable effects, and by resorting to the theoretical, twice as much space could have been consumed, but, realizing that theories are not desired by the purchaser, we have compiled "Modern Card Effects and How to Perform Them."

The word "trick" is used with some frequency throughout the book. These are tricks, but as the illustrious Professor Hoffman states: To the audience, they should never be referred to as such-they are effects, experiments, and the like; and further, a matter of fact presentation, doing away with fancy sleights, or allowing the audience an inkling of the fact that you "manipulate" the cards, heightens the effect by a large per cent.

To obtain a startling effect in card work it is not absolutely necessary to be an expert manipulator, nor is it necessary to be able to execute a rapid shift, or "pass". Many of the most puzzling and seemingly extraordinary results in this offering are obtained by means of mechanical cards, or a small piece of apparatus, and the knowledge or use of sleight of hand is not essential:

However, a good card worker should be able to perform feats requiring sleight of hand, for the continued use of "fake" cards, duplicates, etc., would be rather embarrassing and even though accomplished without attracting undue attention to the substitution of various cards, additions to the pack, etc., should anything go wrong, to use a common expression, the performer would be "up in the air" unless able to instantly switch to some other routine or to extricate himself from his difficulty by the introduction of sleight of hand to cover the regrettable, but always with us, "mix-up".

Outside of color changes, nothing has been done in the way of instruction in the art of sleight of hand, it being taken for granted that the purchaser is at least fairly familiar with the shift, or various forms of the "pass", the palming of cards, the top and bottom changes and a workable knowledge of the force; these various moves being the basic foundation of all sleight of hand work. However, if the reader is not familiar with such sleights, we advise the purchase of Erdnase's "The Expert at the Card Table", a booklet published before the tremendous increase in the cost of printing, paper and inks, and which is still procurable at magical dealers for 25 or 30 cents. While it is not our intention to boost any particular works, we believe that the greatest benefit in the way of passes and other sleights can be gleaned from the contents of this booklet. The Hermann pass, explained therein, is not generally known for the reason that it seems to have been omitted from most of the articles previously published on card work, and this pass, while being about the easiest of execution, is also the most invisible, and at times, about the only one that can be satisfactorily used. A few words as to presentation.

A card effect, no matter how puzzling or involving, when properly presented, apparent supernatural powers, will not make the proper impression upon your audience unless it is properly presented.

In the first place, before attempting to present even the simplest of tricks, they should be practised until all the moves are made without hesitation; in other words, so that you present the trick just as if it were a natural routine, otherwise it will lose a large part of the desired effect; in fact, even a first-class trick can thusly be turned into a dismal failure. Again: See that you have a convincing and intelligent line of conversation, impressing certain points emphatically, leading your spectators to see things along the lines you desire, concealing the actual operations; in other words, acting as your MISDIRECTION, for misdirection is the secret of all magic, from the smallest pocket effect to the largest stage illusion.

In conclusion we heartily and sincerely enjoin you to subscribe to one or all of the magical magazines; they are worth many times the price asked, keeping you in constant touch with the work being done by the various societies, the newest effects by subscribers, hints and suggestions, also the latest offerings of the various magical dealers. We also strongly urge your entrance into one or more of the magical societies, especially if such an organization be located in your own town or city. They are a great help to the beginner as well as a

constant source of information to the more advanced, a congenial meeting place on the days assigned, for all these societies are composed of "good fellows." With best wishes for the future and continued success of our readers, we present the first American Book on practical card work-"Modern Card Effects and How to Perform Them."

(Signed) *GEO. DE LAWRENCE. JAMES KATER.*

NOTE. The position of the hands in the photographs are unnatural, it being the aim to demonstrate the various moves and how they are accomplished: The description of the effects state clearly the correct positions of the hands and body.

GEO. DE LAWRENCE

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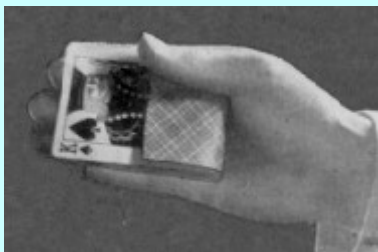
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THE EASY STEAL

To a person who cannot execute a pass, or who does not want to expend the necessary time and energy, the following is an easy and practical method of obtaining possession of a selected card, which can be replaced on top of pack and alter false shuffling the cards, many effects are possible. In this method if so desired, several cards can be chosen, all of them being placed on top of packet.



A card is freely chosen and while party is looking at same. Divide the packet near center, extending packet in left hand for card to be replaced thereon, immediately placing upper packet in right hand on top thereof, but, do this with a sliding motion: that is, the upper packet is held somewhat in advance of lower packet, with right thumb over the edge, and as the packets are placed together, the thumb pushes the top card of lower packet (selected card) back and when the upper and lower packet are squared up, this selected card is sticking out at back of cards, about an inch, the right thumb bending the card down around end of pack, and in taking right hand away, leaving deck in left hand, the turned over card is carried away folded up underneath the thumb. (See illustrations.) It can then be placed on top of pack. or located in pocket, etc.



A N E A S Y L O C A T I O N

This trick can be performed with borrowed cards, thus relieving any suspicion of marked cards being used. Performer runs the cards before a spectator's eyes in a fan shape, requesting him to remember one of the cards; as soon as a card has been noted, performer closes the fan, squares up pack, immediately handing it to spectator with a request that he shuffle same.

Taking back the pack performer deals the cards off face up on table. stopping at the chosen card, or the location can be varied to suit individual fancy, or depending upon the dexterity of the performer.

Run the cards by fan shape, requesting spectator to inform you when he has chosen a card, make it emphatic, pushing the card a little more into view, inquiring if that is the card, and also asking that he be sure and remember it; in the meantime, the left thumb bends over a small corner of this card; square up pack and offer for shuffle.

In running through the cards, it is easy to locate this card with the turned up corner, but before exhibiting, smooth back the corner by pulling the card through the hand. To one versed in sleight of hand; after pack is received back fan cards, asking if card is still in pack, locating it by the turned up corner and passing it to top, to be located in pocket, or as you may desire.

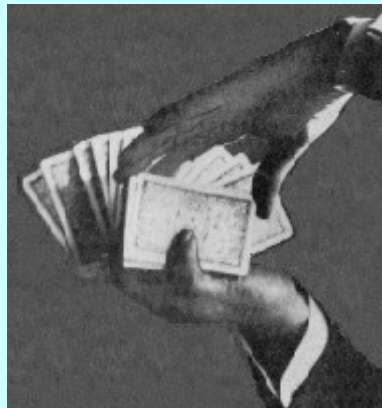
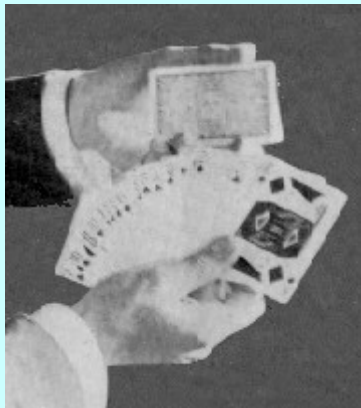
THE NONPAREIL VANISH

This is a very pretty sleight and for the conclusion of a few flourishes is hard to beat.

After producing a fan of cards from the arm, another from the knee, this latter fan is taken, the balance of the pack fanned and the cards caused to entirely disappear. They are then removed from the performer's neck.

Palm off a number of cards, riffle balance of deck and produce these palmed cards in a fan from the arm, replacing these back on the pack steal off from bottom of pack a fairly good sized bunch of cards, riffle deck and reach down under knee while in this position, left hand holding the deck comes to an entirely natural position back of left ear, and half the remaining cards, or more are stuffed down under collar, the left hand being drawn away as fan is produced and you assume an upright position.

Left hand holding remaining cards, with backs to audience turns over, concealing cards, immediately returning to the former position; just as if you were practising the move; right hand with fan approaches left, left hand turns so back of hand shows, right gently fans same, at the same time drawing away from left; left hand is slowly opened, shown unmistakably empty and the cards then produced from the neck in a fan.



To cause the disappearance without any abrupt moves, proceed as follows; right hand holding fan has thumb on outside, first and second fingers pressed against back of cards, holding the fan, while little finger extends out like a scoop; the fan is placed close to bottom of cards in left hand, and as left hand

turns over, it is slightly behind the fan, the cards being dropped into the crook of little finger which presses them against back of fan; as the left hand turns over and the cards are gripped. the right immediately makes a downward move and then continues to fan. (See illustrations.)

If the moves are made as above described it will be found that the sleight is undetectable.

When cards are removed from neck, place back of fan against cards already concealed there, and then square up the pack.

T H E S E V E N C A R D T R I C K

A neat little dodge to pull as an off-hand effect, but which will not allow of repetition before the same audience; at least on the same evening.

From the pack, remove the four sevens, not allowing audience to see what the cards are, or the number thereof, lowering these down on the table, then remove a packet of seven cards in this case also not allowing audience to observe the number of cards counted off.

Exhibit a small piece of paper, demonstrating that both sides are free from writing: then write thereon, after turning back or standing away from the observers, a sentence, folding paper up and handing to some certain person to hold. What you really write on the paper is:- "You will select the seven pile." Ask the party holding paper to make a free choice of one of the piles; ask him if that is his free choice, or if he desires to change his mind. After the choice of piles has been made, request him to open up the paper and read your message, which will be of course- "You will select the seven pile."

If he has chosen the pile containing seven cards-count the cards off, enabling all to see that there are really seven cards in the packet, not, however, allowing the faces to be seen. Then pick up other packet, counting off likewise, and four cards are the result.

Should the pile with the four sevens be selected, turn these cards face up, shoving that it contains the four sevens, then casually show that the other pile of course cannot contain a seven.

This is the heads I win, tails you lose proposition, but as bold as it is you will be able to "put it over," at least the first time you attempt it.

THE SUCKER'S EXPLANATION

In the parlour, at the club, and nearly everywhere, there is the usual "wise guy" who is always explaining your tricks, or at least attempting to do so.

The following described effect is a good one to pull all him; it is also suitable to be used when having a boy or two for assistants, offer to explain to him how you find a selected card.

Have a card freely selected and returned to the deck at the end as the cards are riffled, holding the thumb against opposite edge of cards so that this selected card cannot be returned all the way in deck, or flush with the other cards. Now call attention to the fact that you have held the end of the deck, making it impossible for him to force his card all the way in, and that it is now protruding; therefore, all you have to do is cut the cards at this point, illustrating the move by apparently cutting the cards, but in reality, after separating slightly so that this protruding card is the top card of bottom half, where you cut, press down on top card, and when taking the packets apart, this top card is slipped down invisibly onto the selected card, so that on completion of the actual cut, the selected card is really the second one from the top.

Ask this party if they know where the card is at the present moment. Generally, especially if they have been paying attention, the answer will be "On the top of the deck." Display the top card, showing it is not the card they selected, also the bottom card, making a remark to the effect that evidently they are not paying attention to what you were doing, stating that you simply cut the cards near the middle and set them back in the same position, showing that the bottom card is the same, but when making this second separation of the cards, you again cut the top card into middle of pack, placing the two halves back in the same position, leaving the selected card on top, but this time simply turning deck over to show that the bottom card is the same as just shown, in the meantime palming off top card and producing from beneath their coat, from under your knee, or in like manner.

A N O T H E R S U C K E R G A G

In above manner have a card selected, and also returned so as to leave it sticking out slightly be, and balance of cards; hold the pack with backs to spectators, catching hold of cards below the selected card with fingers of left hand shoving them into palm of right replacing this packet on top of pack and squaring up the cards. just as in the regular color change method. (See "A Quick Color Change.")

The bottom card is now the selected card, and you can proceed as you desire--you can catch a glimpse of the card, cut pack and offer for shuffling and pull a sucker gag, such as passing the card and then offering to wager that the next card turned over will be the selected one, slipped to top of deck and produced at will.--Any way to suit your fancy--the above gives you the working basis the actual effect can be produced as may suit individual taste.

T H E S U C K E R A N D T H E A C E S

This is one of the best little parlour stunts to make them fall and will demonstrate that, as Barnum said "One is born every minute," and you will find that they come in pairs. When worked with a confederate as shown in second operation, it is a sure-fire hit.

After performing some off-hand tricks, state that you are going to show them a real hard one, and that if they do not pay attention you are surely going to fool those present. Prepare your cards as follows:

On bottom of pack place the ace of diamonds, on top it this the three of diamonds, then the ace of hearts and the three of hearts.

Exhibit the bottom card as the ace of hearts, holding the deck edgewise, the thumbs of the right and left hands covering the end pips, but accidentally (?) allowing a flash of one or more pips, so they will know it is a three, at the same time turning deck face down and stating that you will place the ace of hearts on the table.

Left hand grasps cards thumb on one side, fingers on the other, second, third and little fingers underneath pack, first finger slightly extended; as right hand starts to take off bottom card, little finger of left pulls back bottom card about half an inch or more, and the bottom card removed is actually the ace; after placing on table, draw the bottom card clear from pack replacing on top of cards. Now exhibit the three of diamonds as an ace and when removing, go through the above described movements, actually removing the ace of diamonds and placing on table, while the three is deposited on top of deck.

You will probably be taken for an awful boob, but when turning the cards over, the laugh is on your audience; pick up the two aces, and while they are thinking about it, place the aces on the bottom of the deck taking away the two top cards (the threes), holding them as if you were just going to replace on deck (top and bottom change), inquiring what they thought the cards were. You will generally receive a reply to the effect that they thought the cards were the three spots; turn over the cards in you hand and show them that they were in reality the threes. After executing the above swindle, state that perhaps the experiment was too deep for your audience, that you will try something simpler, using the real aces this time, allowing them to inspect these aces if desired.

Remove the two aces from the pack and place to one side, requesting that they pay close attention once more; cut the pack into two piles or packets, stating that you will place one ace on the top of this packet (really placing the

ace on top of packet furthest from you). State that the other ace, you will place down in this packet, placing it about half way down in packet, and then quickly jerking it out and leaving on top of other packet, a move that can easily be distinguished by anybody looking at you.

Don't pay any attention to remarks, but place the two packets together, stating that by dealing from the bottom of the deck, they will find that the two aces are now together in the pack. Continue dealing until you come to the first red ace, which you lay face up, the same as previously removed cards, on the table, turning the deck over so that the other ace is in view.

You will probably be accused, mentally at least, of again being a boob, make the remark that possibly they don't appreciate how good the effect is, or that they are not paying attention and volunteer to again show them the effect. Once more remove the two aces and divide the pack into two packets, but first catch a glimpse of the top card of the pack; when cutting cards place top packet furthest away from you, take one red ace and place on top of this furthest pack, and on top of the card you already know; pick up the other ace, and about that time have a coughing spell, necessitating your politely turning away from the table, or on any other pretext; the instant you turn, your confederate picks up three or four cards from the packet which was closest to you--the one not already containing the ace and these three, four or five cards he quickly places on top of the ace.

You innocently resume your effect, once more placing the ace in the center of the second packet, and when this packet is being replaced, jerk out the ace on top of the first packet, placing the two packets together.

You will probably receive a lot of smiles and knowing looks, but these should be ignored, earnestly stating that the two aces will come together in the pack.

Deal from the bottom and when you come to the card you glimpsed at top of deck, you will know that the next card is the first red ace you replaced, so in removing next card, again pull back with little finger, which moves the ace back from edge of cards, continue removing cards until you come to the other red ace, stating that the next card will be the second ace, and even going so far as to partly remove the next card, turning up its corner so all can see (it's an off card), but not looking at it yourself. Your confederate may perhaps make a bet with YOU, but in any event, move back the projecting card, turn the pack over and there is the other red ace.

A CUT CARD NAMED BY ONE OF AUDIENCE

This is a neat little parlour effect, requiring the use of a confederate, but it will fool even the wise ones.

While performing some off-hand effects, or as a starter: shuffle cards, then hold so confederate can catch a glimpse of the bottom card; slip this bottom card to top of deck and again false shuffle cards, if desired; take a knife, or some sharp instrument, requesting one of the party to insert the blade there or at any place in the pack.

When the blade has been inserted state that you are going to have some one concentrate their mind upon what is taking place and tell you the card that is below the blade of the knife. Pick out your assistant for the test; he or she will name the card. the one that was flashed a moment before and which is now the top card of the pack.

Separate the cards at the point where the knife is inserted. but do so with a gliding motion towards yourself, holding onto top card so that when clear of the blade it can be slipped down onto top of lower packet: in other words, performing the slip pass.

Hold out the lower packet, allowing some other person in audience to remove the card that was below the blade, exhibiting it as the card named by another of the audience.

HOW TO TELL ALL THE RED AND BLACK CARDS IN THE DECK

Explain that your sense of touch is so highly developed that by just feeling of the pips your fingers immediately are able to discern the black ink from the red, and proceed to illustrate, holding the deck well out in front of you and calling off each card, red, black and red, as they happen to be.

Take all the red cards, and in the designating pips in the corners, with a fine needle, make a minute puncture, which the fingers can easily and readily discern. Of course when feeling the card, if there is no pin prick you know it to be a black card. and vice versa.

Another Variation.

Remove all the black cards from a deck which is not too well worn, place them in one pack and spring this pack; that is bend the cards in the form of an arc. Now mix all the cards together, but if a bunch of cards are dealt off onto the table, or spread around over the table you can instantly tell all the black cards as they have a slight concave appearance; the cards laying entirely flat or flush with the table of course being the red ones.

Again: This can be worked with the aid of a confederate, who presumably is an interested onlooker. If he is smoking have him remove his cigar at each red card, or some such similar signal that is not too conspicuous.

T O N A M E T H E T O P C A R D I N T H R E E P A C K E T S O F C A R D S

A clever little effect, requiring only nerve and a boldness in presenting.

While shuffling the cards, obtain a glimpse of the bottom card, and then slip this bottom card to top of pack; cutting the pack into three heaps on the table, and the third heap will have as its top card the one you glimpsed at the bottom, and which you of course know.

State that first pile has as its top card the (naming the top card of third packet). Lift up card, stating "that is right," but not allowing audience to see it; name the top card of second pile as the one you now hold in your hand; as on the first card, remove but do not allow it to be seen by spectators; name this second card removed as the top card of the third packet.

When the three cards have been removed name them over again, still not allowing them to be seen. Your audience will begin to think that you are just slipping one over (you are, too) -then lay the cards down in the order supposed to have been removed, naming each one as thrown to the table-making such a remark as, "Of course that is right did you think I was trying to deceive you."

CONCENTRATION

It is often remarked that any effect with cards is performed through trickery, or, by the use of apparatus. I am going to endeavour to demonstrate to you that such is not a fact--that certain effects can be produced by the aid of what is generally termed "mental telepathy," or by an unconscious assent on your part at the critical moment.

May I borrow a deck of your own cards? For, were I to use mine, immediately suspicions would be aroused. You can shuffle the cards if you so desire. The pack I am going to divide into two heaps or piles, and, as I place them face up on the table I wish you would just keep your mind on the cards--do not attempt to memorize them; if you do, you will soon see how foolish the statement, sometimes heard, that I, or anybody else can memorize the cards in any particular heap. For my part, as each card is laid down, I concentrate intently upon it for a fraction of a second and register it indelibly in my memory, for a purpose you will soon learn. Will one of you choose a packet? This one here? I will remove the others and ask you to thoroughly shuffle this packet, so that the arrangement of the cards is entirely changed--in other words--see that the cards are thoroughly mixed.

Next, will you remove any card at all that you desire-- also, you--just take one. And, over here, take whichever card you desire. Please note these cards firmly in your mind--that is most important, and upon which lies the success of my problem. Place your card back please, any place at all--likewise yourself, and you--take the cards too and give them a good shuffle. Thank you.

As I deal the cards face up on the table, I want you to watch them very closely and when you see your card, do not, by the slightest move indicate that it is such, but do this: Think the word "stop," and, if conditions are proper, I will tell you when I reach your card. "Stop"--you are thinking "stop"--that is one of the cards selected? Correct. To continue--don't forget that mental "stop"-- There it is again--that's right?--Again I receive the impression--that is the card you selected a minute ago, isn't it?

If you desire, we will try the experiment again. And, this can be repeated as often as desired.

The above results are obtained on the order of a "stripper" pack, using only certain cards, which are easily recognized by the manner of printing the pips on the face of the cards. Below are the cards which can be used, and which should be placed in one pile--all others are placed in the second pile. After sorting, the simplest way to get the desired pack is--when you state "Will someone please point to a packet?" If they point to the desired one, pick up

and use, getting rid of the other; should the other be selected, ask party to keep it and you will use the remaining one. At completion you can ask them to try it with their packet.

Here are the cards to use:

SPADES: 1, 3, 5, 6, 7, 8, 9.
CLUBS: 1, 3, 5, 6, 7, 8, 9.
HEARTS: 1, 3, 5, 6, 7, 8, 9.
DIAMONDS: 7.

In dealing off the pack these cards to be used should be laid as follows:

Ace of Spades-Upside down, or with pointed part of ace down.

Three-Two pips are upside down, one, right side up; place card in pile so the two pips are upside down.

Five-Turn card so center pip and two corner pips are upside down-three are upside down-two opposite.

Six-Place so four pips are upside down and two up.

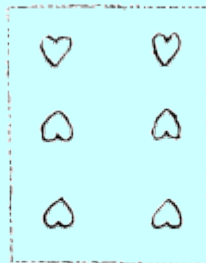
Seven-Center pip down, which shows-five pips down-two up.

Eight-Place so five pips are upside down-three up.

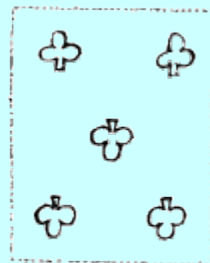
Nine-Place so five pips are upside down and four up. (see illustration.)



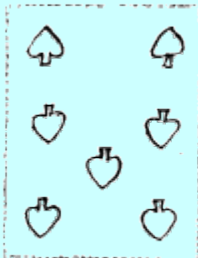
1 Down



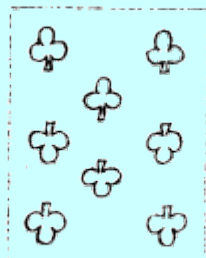
Two up - Four down



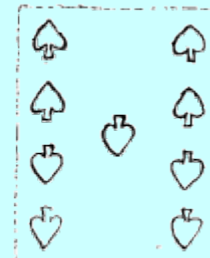
*Two up - Three down**



Two up - Five down



Three up - Five down



Four up - Five down

The same applies to the other suits, except the diamond, the seven being the

only one of this suit that can be used; this should be placed so the center diamond is at the bottom of card. or between the lower four pips.

Now, if a card is freely selected and by reversing the deck and having card inserted at the end, the cards can then be thoroughly shuffled and in turning cards off the deck, when you come to a card that is reversed, you know it is the one selected. It is necessary to watch a person, as a general rule they do not turn the cards in their hands; if such should be the case, of course the deck should not be reversed. A good method is while they are looking at a card, which has been selected, while deck was held in left hand, as they start to return card, place deck in right hand, grasping the opposite end and hold at tips of fingers, as soon as the card is partly in deck, let them have it themselves, and push card in and shuffle.

This can be repeated as often as desired, and even though anyone becomes aware of the fact that you did reverse the deck, still they cannot tell you how it was that the card was located, though the average person will not notice the turning of the deck.

In sorting out the cards to get them in the proper order, that is with the largest number of pips down, the turning of the cards when taking them off the deck is liable to be noticed: if you have to turn several in succession, take one and lay on wrong pile, then pick up and place on the other pile, turning the card while so doing.

When the deck is handed to you, glance at the bottom card - if you place the cards right side up and deal off the top, turning card over, they will come off, of course, with pips upside down, and it is then much easier to note when a card is reversed.

Should the top card be a reversed card, if you did not look at the bottom, or even so, turn over the next two cards to see which way they are running, for possibly the bottom card may also be reversed; this will save you making a mistake, and even though you run through the deck, when starting over you know either the first or second card is the correct one. If a mistake is made, then say, "I guess your impression was not strong enough" -or "I received the wrong impression."

Practice a few times before attempting to demonstrate.

S E C O N D S I G H T

The following described effect is especially suitable for parlour entertainments, and if presented in a mysterious manner cannot fail but to create a favourable impression upon your audience.

Briefly, the experiment appears to the spectators as follows: A card is freely selected and shuffled back into the pack; performer being blindfolded; as the cards are handed to him one at a time, face down, he suddenly tells dealer to stop handing him cards, that the next one on the pack is the selected card he naming this card before it is removed from the pack.

Either force a known card on one of the audience allowing them to replace and thoroughly shuffle the pack, or, allow a free selection, holding the pack yourself, and after passing this selected card to top of pack, steal a glimpse of it and hand pack out for further shuffling, if desired. Have a person blindfold you, using a handkerchief for this purpose, and see that the handkerchief is folded in and pushed up sufficiently high to enable you to look straight down along the nose, and this will allow YOU to see the cards as they are dealt out on the table.

Have the pack divided into two nearly equal packets, one of these is selected and handed to you. Deal the cards from this packet face up on the table, requesting the party who selected a card to tell you after all the cards have been dealt, if the selected card is in this heap. Count the cards as you deal them off, and when you come to the selected card, provided it is in the first packet, you will know its exact position. If the card is not in the first packet, and you are so informed, take second packet, dealing off in like manner on the table so you can glimpse the faces of the cards and likewise counting to yourself, so that when you come to the selected card, the position from the top of the packet is known to you.

No matter in which packet the card lies, hand it to one of the party, preferably the person selecting the card, asking him to deal off cards one at a time, face down and hand to you. Supposing the selected card lies twelfth in the packet; when eleven cards have been handed you, tell the person to stop dealing for the next card is the one he selected, naming the card yourself before he has an opportunity to turn it over.

THE APPEARING CARDS

The effect of this trick is that of having two selected cards shuffled into the pack, placed in an unprepared' goblet and covered with a handkerchief, and on command the first chosen card appears on the bottom of the pack, facing audience; on covering a second time the other selected card likewise makes its appearance on the bottom of the pack.

Take two cards and glue them together, back to back, so that the faces of cards show on either side, preferably using two entirely distinctive cards, as the four of spades, and the queen of hearts.

Place the double card on your stand or table near the handkerchief you intend to use in presenting the experiment, the side of the card to be forced first laying face down.

Force, through any of the various methods, two duplicates of this fake card, hand deck to parties who selected the cards with the request that they thoroughly mix their cards into the pack.

As you return to your table, make a half pass; that is, turn the cards so each half of the pack is back to back-in other words. Both the front and back of the pack show the faces of the cards, but unknown to audience.

Lay the pack on your table, on top of the fake card, pick up goblet and exhibit, then picking up the pack with the fake card as the bottom card, place the pack in the goblet, the fake card being to the rear. (Should either of the selected cards happen to be the bottom one after shuffling, proceed to cut it into deck before exhibition of goblet.) The handkerchief is shown from both sides in order to demonstrate that it is unprepared in any manner, and grasped near center and placed over the glass or goblet, but in so doing, take a hold of the goblet and as soon as handkerchief conceals the cards from view, give the goblet a half turn, which will bring the back of the pack now into view, with the first selected card facing the audience. After inquiry as to what the first chosen card was, and after necessary mystic passes, lift up the handkerchief showing that this selected card has made its way to the bottom of the pack.

Take this apparently selected card out of glass, placing on back of deck, holding the face to audience, as you would naturally place the card were backs showing, and this brings the other side of fake card showing from the rear. Again display handkerchief, place over goblet, making the half turn as formerly and the second card selected will be seen when handkerchief is removed.

Very perplexing and when presented with a line of patter to distract from

actual moves will fool even one versed in magic.

A C E S A N D K I N G S

Take four aces and four kings, or any other sets will do, paste each king and ace together, back to back, so that one side of the cards will appear as an ace, the other side as a king.

Load your regular deck as follows: Remove from it the four unprepared aces and the four unprepared kings. Cut the pack somewhere near the center, cards lying face down; place the four unprepared aces on lower portion of deck; that is on top of the packet on which you will place the other packet, or balance of the deck. On top of these unprepared aces place the four fake cards with the aces down, so that the kings face up on pack: on top of these place the upper half of deck, and on top of deck the four unprepared kings.

To operate: Deal off the four top cards and exhibit as the kings, just holding them spread out fan-wise and replacing back on the pack, turn deck over, making the Hermann pass as you do so. As the fake cards are double, by rimming with the thumb you can immediately locate these cards; riffle cards slightly, separating deck so that the four fake cards are the bottom ones of top packet, the real or unprepared aces being the top cards of the lower packet. The regular two-handed pass will suffice, but it will be found much easier, and also more deceiving, as you slightly separate the two packets, to let one drop and turn deck over, exposing the fake cards on the bottom of the pack. These cards are immediately dealt off face up, of course; stating that you will place the four aces here on the table; turn deck over, dealing off four top cards. stating that you will deal the kings in this pile; not allowing these cards to be seen as in reality they, are the four aces.

Now request the loan of a gentleman's hat, or make use of a handkerchief, picking up the four aces, once more exhibiting them and cover with hat or handkerchief, but in so doing, -say with the hat, -after brim touches table, turn over the cards in your hand so that they lay under the hat with the kings up.

Make the announcement that you are going to cause the aces to leave the hat and take the places of the kings, and the kings to enter under the hat. Make passing motion, or count "one, two, three"-lift hat and show that thereunder are now the four kings. Pick them up and place in deck, so as to be easily gotten rid of, then turn over the remaining packet and the four aces are found instead of the kings, the packets seemingly having changed places.

While turning over last packet it is a good idea to slip the fake cards into your pocket, and you can then continue with some other effect, or allow the pack to be examined.

T H E E Y E S O F T H E J O K E R

For one using the Si Stebbins arrangement, or other prearranged system, the following will be found a very practical and useful diversion from the regular routine. I am indebted for this effect to Mr. Frank Sterling of Chicago, a real wizard with a prearranged pack.

After a false shuffle and cut, have several cards selected from center of pack as is usual with this routine, but, when each card is removed, request that the card be placed in the pocket, or underneath some article, so that no one will be aware of the value and suit of the different cards. After such disposition has been made of the cards, take the joker from your pocket, or, previously remove it from the pack and lay on the table, stating something to the effect "that the joker is endowed with a wonderful vision; in fact, solid matters are no hindrance to such vision; that by placing the joker near the various cards you will endeavour to have him communicate to you the name thereof."

Place the joker against the party's pocket containing card, or against the book, or whatever conceals the card, holding the joker to the ear and announcing the fact that the joker informs you- "the card is a black card, one having seven pips, you say a spade? -The seven of spades." Party on looking at their card will find this to be correct. The balance of the cards are treated in a like manner, the presentation and patter being varied, either running in a serious vein, or to comedy, as may best suit the occasion.

MENTAL TELEPATHY

While being very simple of execution, the following effect, if properly presented, is one of the neatest of parlour tricks; one that can be performed under any conditions, and with borrowed cards, if desired.

Supposing a borrowed pack is used: Inquire if the cards are all there; that is, if it is a complete pack, at the same time fanning out the cards, and while so doing memorize the three or four bottom cards in their respective order. For instance, say the bottom card is the ace of clubs, next the ten of diamonds, the six of hearts and the four of hearts following.

Place pack on table, dividing near center, requesting some one party to count half the pack, you counting the balance, and be sure that this party counts the cards down one at a time, as you set the example, thus changing the position of the cards, or, reversing their original order.

When the count is completed; if the pack contains 52 cards, state- "All right, I can perform the experiment," or if short a few cards- "Those few missing will make no difference, I can proceed with this many." The whole idea in counting the cards is to have the packet in hands of assistant reversed in position, so that, on the completion of his count, the ace of clubs will be the top card, followed by the ten of diamonds, the six of hearts and four of hearts.

Take this lower packet, holding same out to a person, requesting that they remove a card, but seeing that the top card only is removed, and in this manner force off the four top cards to different members, requesting that they each look at the card and think intently of its suit and value, placing the card, when they have done this, so that you cannot observe what it is.

Go to first party, inquire if he or she is thinking intently Or the card and place tips of finger against their forehead, and state- "You seem to be thinking of a black card- a club- let me see- the ace of clubs. Is that correct?" and proceed along like lines with balance of selected cards. Mr. Hugh Johnston uses a similar effect, but in his routine he simply glances at the bottom card, passing it to the center of the deck and forcing it on one of those present, continuing this until as many cards as desired are in the hands of the spectators. but, in this method, it is necessary to be a very good manipulator of cards: while in the above described method, no skill whatever is necessary.

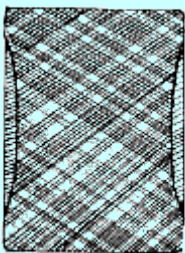
MODERN CARDS TO THE POCKET

This is a little different version from the routine usually employed, being not only simpler of execution, but, at the same time more mystifying in effect.

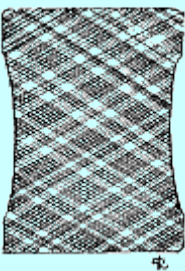
Five cards having been selected, are returned to deck by person selecting, who shuffles his card therein. This is continued until the five cards have been collected or, a volunteer may take the pack and collect the cards.

The trousers pocket is now shown empty, the name of the first card learned, the pack riffled and on reaching into pocket this card is abstracted there from, it being plainly seen that the hand is empty when entering the pocket.

Take five duplicates of the cards you intend to force and place in trousers pocket, in the same order as the cards are to be forced. If you make use of the double pockets described in "Cards from the Pocket," place the set in the fake pocket; otherwise, when showing pocket empty it is necessary to push those duplicates up into top of pocket which can then be pulled out and apparently shown empty.



A very good method of forcing the cards is to use a double card. the top one of these two cards having an eclipse cut from it, or, in other words, a circular cut has been made in the card, cutting out a small portion of the card, as shown in illustration. (If used to handling cards the card need not be made double, as you can readily stop at the faked card.)



Place the five cards to be forced below this "fake" card. Approach first party requesting that as you riffle the sides of the cards, they call out "stop" when so desired. At the word "stop," let the cards fly quickly so as to stop at this fake card, which will be found a very simple matter, as this fake card will run by the thumb, and be the bottom card of the upper packet, so that by holding out lower packet for the card to be removed you have forced the first card placed below the "fake." Place the cards back together, repeat the operation with the other four, or as

many cards as you choose to use.

When last party takes their card, either make pass at fake card, or slip to top or bottom of deck, so that it can be palmed off and the deck handed to the individual selectors for the return of their cards. Place the fake card in your coat pocket and when finally receiving back the pack, show trouser pocket to be empty inquire name of first card, riffle corner of cards, reach into pocket and produce. Continue with balance of cards until all have been so produced.

A B A F F L I N G L O C A T I O N

In effect: A card freely selected is returned to deck while same is riffled, the previously removed aces of the same color having been, before return of card to deck, placed one on top of deck and one on bottom.

After return of card the pack is squared up, the ace shown to be at the bottom, also at the top, precluding the possibility of any manipulation of the deck.

The pack is placed behind the back, stating that the cards are bashful, or some similar remark. Inquiry is made as to the number at which they would like to have their card appear. Say "five" is given, one card is removed, which is the ace, three more cards are likewise taken off one at a time, and the fifth card IS the selected one, the ace still remaining on the bottom of the deck, and being so exhibited. The double card, as explained in "Cards to the Pocket," is again employed. This fake card is placed somewhere near the center of the pack, the cards riffled, stopping at the fake card for its insertion, so that the selected card is now the first card below the "doctored" one.

Square up the cards, drawing the fingers along the sides, to show that no cards are protruding, and relieving suspicion in the case of those familiar with the "stripper" deck.

Immediately the cards are placed behind your back, cut at the fake card, shoving off the selected card, and replacing it on bottom of pack, but leave it extending about an inch, so that it can be readily removed. Show first card, the ace, and then down to the desired number, and this selected card is removed- without the least hesitation, due to the fact that it is sticking out and can be grasped at once, without having to stop and shove it clear from the bottom. After showing this selected card, the pack is turned over and the ace is seen to still be in the same position, on the bottom of pack.

T H E D E C E P T I V E L O C A T I O N

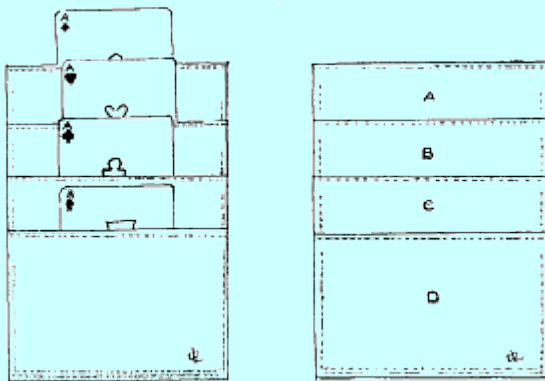
A freely selected card is placed in the deck, while held behind your back, the deck thoroughly squared up and shamed yet you instantly locate this selected card. This requires the use of the "faked" card as shown in the "Cards to the Pocket Effect." The fake card is placed somewhere near the center of pack; place the pack behind your back and have a card drawn; square up cards; then ask that card be returned to deck, separating the cards at the face; again square up cards, now cut them at the fake, leaving the selected card on top of deck. Proceed to false shuffle and then find the card in one of the many ways known for such location.

CARDS FROM THE POCKET

This is one of the best card effects on the market, especially suitable for clubs and kindred entertainments where real card work is appreciated. It can be performed with audience on all sides of you.

In effect it is that of having a pack of ordinary playing cards thoroughly shuffled, the pack then divided into two packets, one of which is placed in the right hand trousers pocket, the other in the left hand pocket. Upon any member of the audience calling for any particular card, this card is immediately removed from the pocket and displayed; any number of cards can be so removed, and then poker hands, or the like, such as straights and flushes, full houses, etc.

The operation of this effect requires the employment of two packs, though the knowledge of only one is suspected by the spectators. Both packs are comprised of ordinary cards, but before the presentation of the effect, the duplicate pack is divided into eight packets, one packet containing the ace to seven of spades, arranged in numerical order and then secured with a fairly stout rubber band, seeing that it does not bind too much, making the removing of a card from the packet too difficult; the clubs, hearts and diamonds are similarly treated; then the cards from the eights to the kings, inclusive, of each suit is likewise fastened by a rubber band.



The packets of cards from one to seven, inclusive, are placed in the right hand trousers pocket in whatever suit order is most desirable, or the one most easily remembered. The other four packets, containing the eights to kings, place in the left hand trousers pocket in the same manner, that is, in whatever arrangement of suits you intend to use. A better method is that of having two sets of holders, each containing four pockets to

act as receptacles for the cards. Such a set of holders can be obtained from most magical dealers, if it is not desired to manufacture. (See illustration.)

In the performance of this card effect, it is also very desirable, though not absolutely necessary, that the trousers be provided with double pockets; that is, two sets of pockets, each working independent of the other, so that the arranged cards may be placed in one set, the other set shown empty and the shuffled deck placed in this false pocket.

To locate any desired card, you first grasp the packet of the desired suit, then running over the cards, remove the one called for. Say the three of spades is wanted. That packet is in the right hand pocket, the spade packet is located, and two cards run over with the fingers; the next card you know to be the three, this is removed and exhibited: After exhibiting cards lay them face up on your table so you can tell instantly what cards have been removed, and thus not take out a five when a six has been called for, providing one card ahead of this number has already been removed.

With the prepared holders the operation is much facilitated, as the cards are more easily removed from the pocket in the holder than from under the elastic. For straights or flushes, the cards are all in suits, likewise they run in numerical order, and are just as easy, or perhaps easier to produce than the individual cards.

THE COUNTDOWN TRICK

Run over a number of cards in the pack, asking that one be selected and that its location be remembered; shuffle pack, ask for some number between 10 and 15, then inquire at what number the selected card was when you ran the cards through. State you will cause it to appear at the number selected and dealing off to this number, the next card will be found the one selected.

OPERATION

Request that party remember a card and that the location of same also be remembered, shoving off top card into right hand and calling out "one." The next card, shove clear over the side of pack, so that it can be plainly seen, counting "two," but place this card on top of the other card first taken off. Do likewise with "three," "four," etc., and after having reached the count of eight, inquire if they have selected a card, BUT TAKE ONE MORE OFF PACK onto packet in right hand, which will give you nine cards therein. Place these cards back on the pack, and if you can make the pass, shift three cards from bottom to top of pack, if not able to perform the pass, loosen three cards, and, as if cutting, slip three cards to top of pack, on top of the cards just replaced; false shuffle, without disturbing the top dozen cards, at the same time asking for a number between 10 and 15. Thirteen will be given you in the majority of cases, in which event you already have the three cards necessary on top of the pack. Then inquire at what number their card was, at the same time getting ready to pass that number of cards from bottom to top of pack. If they say their card was third, pass or slip three more cards to top. After the above operation, if they gave you number thirteen, and their card was third, then their card will now be the thirteenth one in the pack, though you do not know the name of it.

Here is the idea: You reversed the cards as you took them from the pack. If their card was fourth when taken from pack, adding four cards will cause it to be the tenth, etc.

Then the number they gave you, say "12," requires that two more cards be placed on top; 13, three more, etc. By first passing three cards to the top you have half the operation performed before you ask any questions; then You can pass the desired number to bring their card tenth. Suppose you pass three cards, and they say "number 12"- you have one card too many, but if their card was fifth in the pack, then pass but four cards, which will make their card now the twelfth.

In taking off the cards, watch party's eye. As a general rule you can tell which card they selected, as the eyes by a wavering or turning signal you this fact. If you are a good manipulator, take a chance at this number, passing this number

and three additional, being prepared, if your guess was wrong, or they do not give you number 13, to pass additional cards to top, or to palm off the requisite number before handing pack to your assistant for counting.

CARD CHANGED UNDER FOOT

Remove the top two cards from the deck, exhibiting as one card, requesting party to hold, and then change mind, asking that they stand on the card, so there will be no chance of it getting away, and while bending down, either with first finger shove off top card, so that it can be caught against floor with the fingers and dragged free of hand, allowing party to place their foot on it; or, with a throwing motion, allow top card to - drop to floor, retaining in both cases the previously shown card in palm of hand, and when straightening up, the deck, which has been held in left hand, is transferred to the right, leaving this card on the top of the pack.

Execute the pass, holding cut so as to force the card just replaced on top- which is supposed to be now on the floor.

Force this card on some other party, requesting that they do not look at the card, and as soon as removed from the deck, take it away from them yourself, asking that they also stand on the card so as to prevent anything going wrong. Ask first party what their card is; they will tell you the name of the card first shown. The second party on being asked will not know. Tell him that is all right; it doesn't make any difference, but that you will cause the two cards to change places, and go through the necessary motions. Again ask first party what he had- then tell him to pick up the card, which will be found to be an off card, while the exhibited card will be found under foot of the second party.

The same result may be obtained by actually only taking one card from the pack, freely exhibiting, and as you turn away execute the top change, placing the off card under his foot, and forcing the exhibited card on second party.

THE TRAVELING CARD

A few moves to use for one well versed in sleight of hand, varying slightly the average run of off- hand effects.

Hand the deck for examination, calling attention to the fact that there are no duplicates, and asking that one card be removed from the pack. Apparently hypnotize this card, so that it will obey your commands. Place on top of deck, cut pack near middle, stating you will lose card in the pack, but really perform the slip pass, leaving the card still at top of deck. Inquire where card is desired, on top or bottom of deck, inserting little finger under top card, preparatory to making the pass, if necessary. If the selection happens to be the top card it is already there; if at bottom, pass to that location, exhibit, and when turning cards over, shove the card off the side (see "The Side Steal"), replacing on top. False shuffle, stating you will again endeavour to have card appear on top, bottom or in the very center of the pack. If on top- card is already there; if requested at bottom, pass to bottom; if in middle, cut near center, using the slip pass; leave in center apparently; in reality, when placing halves together, pass to top.

Ask at what number from top the card is desired; either pass the required number from bottom to top, or use the old stall of counting yourself, and then allowing spectator to count, after you have reversed the order of the cards; again false shuffle cards, slipping card to bottom of pack and then inquire at what number from bottom it is desired. On learning this number, begin taking cards from bottom of pack, but left little finger has in meantime moved back the bottom card a half inch or more, the pack being grasped over handed, and this card will not then be observed (further explanation under "The Sucker and the Aces"). If it was desired to be at the sixth card, after removing five, little finger pushes back this card, the pack is turned over and there she is. As a climax, the card is slipped to top of pack, shuffled, and while handing to spectator with request that they remove the card and see that there are no duplicates, the card is palmed off and placed in your pocket, or, if possible, in the pocket of a spectator; from either place it is subsequently removed when found to have left the deck.

WHAT NUMBER, PLEASE?

Previous to showing this little off-hand effect, it is necessary to arrange your cards as follows:

Place an eight and a nine of any suit on the bottom of the pack, the eight being the last, or card showing when pack is turned over; on top of the pack place a six and seven of any suit, the seven being the top card of pack.

Fan out the cards, allowing one to be selected, just so it is not either one of the two top or two bottom cards. Request the spectators to note their card, and to please not forget what it is at the same time inserting your finger under the seven top cards, extend hand to have card replaced, and then carelessly lift off the packet above little finger, so that the card is replaced below these seven cards.

It is not necessary to shuffle the deck, but if you are good at false shuffling this may be done,- as long as the two bottom and eight top cards retain their present position. Ask the party who selected the card to give you some number between five and ten.

Let us suppose seven, the number most frequently selected, is given Turn over the top card, exposing the seven, saying 'You said seven -that is right- just count down and see if the seventh card is not yours," you holding the seven in your hand.

If six is given, slip top card to bottom, turning over top card of pack and exhibiting the six, allow spectator to count down to that number after you have removed the six- or, you can leave the six in position, saying "Remove six cards and see if the next one is not your card."

If eight is called for, turn pack over, showing an eight on bottom of pack; state something to this effect- 'Yes, that is right-my little indicator always tells me if you guess the right number, just count down and see if the eighth card is not yours."

If nine is given, slip the bottom card to top of pack, show the nine and proceed as above, for the card will be the ninth down in pack.

T H E S E N S I T I V E L O C A T I O N

A freely selected card is returned to pack, the pack placed behind back, after being thoroughly shuffled, the performer pattering to the effect "that after considerable practice his fingers have become so sensitive that by touch alone he can tell a card that has just been held by any person, placing the cards behind the back, so that it will be impossible for him to obtain even a glimpse of them." After a certain number have been removed. he says that the next card is the selected one, and this is found to be correct.

Again the fake card, as explained under "Cards to the Pocket" is used.

Place this card somewhere near center of deck, have a card selected, replaced below this fake card; cut the cards at this point leaving selected card on top (or perform the pass), false shuffling deck.

When the cards are held behind back, any number are removed, from the bottom, and then when the selected card is felt the top card is displayed, and found to be the one just chosen.

THE TURN-OVER CARDS

Three selected cards, after being returned to pack, are caused to turn over; the first card flying to the back of the pack in a reversed condition; the other two being caused to turn over by hitting the back of the pack.

The cards are freely selected, first card replaced somewhere near middle of deck in any manner you desire for such return, but so the pass can be performed, bringing this selected card to the top of pack, immediately after execution of the pass, and while the fingers of left hand still rest on top of this selected card, while approaching second party, drag this top card down around side of cards and onto bottom of pack in a reversed condition. By pressing down hard on the card, it will bend right around the sides, occupying but little space, and the right hand holding the pack will effectually conceal the movement.

Have the second card replaced, make the pass, and drag this card also to the bottom of the deck; this will give you one card reversed somewhere near- the middle of pack, another one in the same position at bottom of pack.

The third card should be replaced either about one-third down, or two-thirds down, so that the two reversed cards will not be in close proximity to each other, when third pass is made, which is done when- the last card is inserted in the pack, leaves this last selected card in its natural position at the top of the pack.

Inquire name of last card, stating that you will cause it to reverse itself, and also fly to the top of the pack. A movement of the arm is made and the chosen card seen to apparently fly face up on the pack.

The effect is produced similar to the old turn- over trick, excepting that the cards are not released from the hand. Simply push the top card over the edge of pack about a half inch, at the same time, quickly jerking the hand downwards a few inches and immediately jerking it up in the air, holding the pack above your head so- the card can plainly be seen. The thumb should be held on back of pack, the quick downward jerk causes the air to catch under the projecting card and turning it part ways over, the quick upward movement causes the card to turn completely over on the- pack; the thumb should be held away until the card has completely turned, when it immediately grasps the card holding- it on the pack. In appearance the card flies to the back of the pack- in a reversed position.

Inquire the names of the other two cards, explaining that by tapping the deck and commanding the cards to do so, they will turn over so as to face the

balance of the cards. Tap the deck, saying, "Jack of clubs- TURN," etc. The pack can then be fanned or the cards dealt off, demonstrating that the chosen cards have obeyed your commands.

Just a little variation from the regular routine of locating chosen cards.

SEVENTEEN CARD TRICK

After performing some other effect, or while playing cards, count off unobserved seventeen cards from top of deck, keeping a bridge at this point, or if desired, keeping little finger between the seventeen and balance of deck.

Ask a person to take a few cards, keeping these seventeen slightly separated from balance of pack, as in the ordinary force, and shove out a few cards; as they start to take them, state, "Oh! Take some more," endeavouring if possible to force the entire seventeen cards, if they don't take the entire bunch which you had separated, you can at a glance see how many cards in this seventeen pile are left and thus know exactly the number they do hold.

Apparently weigh cards remaining in your hand and state, "You have just seventeen cards" (or whatever the number may be). Ask them to count their packet and be convinced. At the same time, while they are counting cards, palm off seven cards into right hand. Tell party to hold the cards tightly, and under pretence of squaring up their cards for them place the seven palmed cards thereon, really squaring up the cards, and handing back to them. Inquire of some number between 5 and 10. Seven through some unexplained reason of human nature is generally the one a person will choose, in which event tell them that the cards will immediately be transferred from your packet to theirs and after some mystic pass, upon counting the packet, they will find that they have now not seventeen, but twenty-four cards. Suppose they don't say seven. Well- here is the answer: Have a seven, eight and a nine on the bottom of the deck in the above order. If they say "seven," turn the deck over and expose the seven, stating you will cause that many cards to pass into their pile. If eight, slip the seven to top of deck, exhibit the eight spot, hand it to them, and then cause eight cards to travel to their pile; if a nine, it will be necessary to show the nine and hand them two cards as one, placing the supposed nine on their packet yourself. If six, see that a six is amongst the seven cards palmed onto spectator's packet; if possible have it the top card- ask them to turn over the top card, which is found to be a six, take it and place on bottom of your pile and cause six cards to take their place in the packet.

WHERE IS IT?

While there are several different variations of this effect, most of them are entirely too complicated, and as previously explained do not allow of the proper effect being obtained. As explained below, the trick really has three climaxes, and if properly presented will make a hit with any audience, as I have used it to advantage on quite a number of occasions.

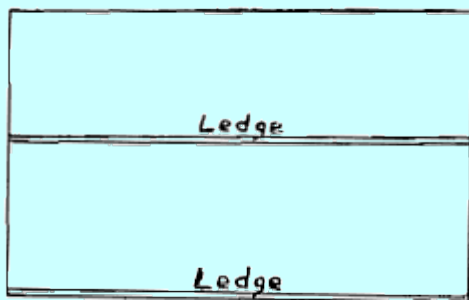


Figure 1 Φ

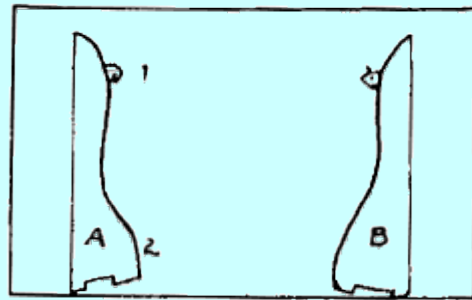


Figure 2 Φ

To obtain the best results it is necessary to provide yourself with a double stand; that is, a stand of some sort having two ledges, one above the other, indicating clearly that the same card is not picked up more than once. (See illustration.)

In brief, the effect as viewed by the audience is as follows:

A card being selected, is returned to the pack, the performer endeavouring in three guesses to locate the card. Top card is shown, but not being the selected card is placed on bottom ledge of stand; a card is removed from near the bottom, this also is not the selected card, and, like the first is placed on lower ledge of stand; the performer then decides to remove a card from near the center of the packet, but this is also unsuccessful; it is placed alongside its predecessors.

Performer then calls for some assistance, preferably picking out a lady, stating that he is sure one of the cards on the stand is the selected one. After a free choice this card is taken from stand and exhibited; it is found to really be the selected card and is replaced on upper ledge of stand; a second choice is asked and this also turns out to be the selected card, after exhibiting it is placed on upper ledge; the performer then shows that the third card is the selected card, placing it face up on upper ledge alongside of the other two. He then states that he does not wish his audience to think that he would use three cards the same, that there is only one (ace of hearts) on the stand, and that is the one

they now see; he then turns over the other two cards which are found to be off cards.

OPERATION

An ordinary deck of cards and two duplicates of one card; these three cards being placed together on top of deck; as you approach some person, make the pass, forcing the top one of these three, and holding cut with flesh of thumb or by insertion of little finger; lift up pack at this place for return of selected card, make pass, which leaves the three cards on top of deck again; false shuffle and either shuffle one card on top of these three cards, or slip a card from bottom to top of deck.

On first choice, top card is removed, exhibited, and when turning to place on stand the top and bottom change is executed, so that one of the selected cards is actually left on the stand. This is repeated with the remaining two cards.

When a selection has been made, exhibit that card as the one selected and when replacing on upper ledge, again make the top and bottom change; likewise with second choice, and while talking, these two cards can be slipped from bottom of deck into pocket; the last card is turned over and shown to be a selected card; then the other two cards are shown to be indifferent ones.

There are really three effects in one trick. The apparent mistake in location of selected card; the selected card appearing at each number on the stand, and finally, the demonstration clearly showing that there is only one card on the stand, as selected.

T R A N S P O S I T I O N

When properly presented this is one of the best all-around card tricks for stage, club or entertainment work, especially suitable for children's parties, and being made more effective with the assistance of two boys when being performed.

The effect, in brief, is that of having two volunteers, one standing on your left, the other on your right; party on left takes deck, counting ten cards into your left hand, the volunteer on your right doing likewise into your right hand.

Package of cards handed to volunteer on left, who wraps same up in handkerchief; other volunteer requested to watch the second packet, and on being riffled, only nine cards are found in this packet, another riffle, only eight remain, again, with volunteer holding cards, you apparently pick off a card, throwing it into space. and upon his counting the cards only seven remain. The other assistant upon unwrapping handkerchief finds he is the possessor of thirteen cards; three cards seemingly having passed from one packet and entered those in the handkerchief.

When assistant on left counts out his ten cards, in verifying his count, slip your little finger under the top three cards, as if ready for the pass.

After the ten have been counted by assistant on the right, turn these cards face up in your hand (those in left are face down) and apparently verify the account; request that he place the deck on table, pointing thereto, at the same time the left hand transfers the three cards above the little finger onto packet in right hand.

I believe the following is the best method of any- at the same time covering the move.

Have both hands far apart; bring fairly close to body, and when saying, "just set the deck on the table," the body turns very slightly to the right, the left hand swings to the right, and when opposite right hand, which has remained stationary, the three cards are released from the left hand, throwing them onto face of right; the right immediately turning over as the cards are caught, and being extended full length from the body, indicating the table, while the left is extended, also, the hands held thus until spectator has set down the deck, all the movements having been made as a matter of explanation.

Hand the packet in the right hand to volunteer on your left or right, keeping the hands apart; request this party to securely wrap the cards in his handkerchief and to retain a tight hold of them. The party on right is requested

to keep eyes on packet which is held in left hand; right hand riffles corner, or moves over face of cards, making a throwing motion. They are then counted and only nine cards are found; this result is obtained by miscounting the seven cards. Actually take off the first card, also the second, taking the cards off in this manner: First card is removed, counting one, second card is shoved over edge of packet slightly, first card is placed on top of it, and the second card removed, counting two, the third card is shoved over, the two cards placed back, but this third card is not removed, the thumb drawing it back onto pack and the right hand going through the same motions as on previous operations and counting three"- on four actually take away a card, but on fifth count, do not remove one, then count the balance legitimately which will show nine cards in packet; again riffle the cards, this time making the false count on the third card only, which will show only eight cards in the packet. The next time, allow volunteer to hold the packet himself, apparently pick off a card, then have him count the packet himself, with the result that he finds but seven cards.

Upon other volunteer counting the cards in handkerchief he finds that he is the possessor of thirteen- the three missing from other packet having arrived with those held in the handkerchief.

S E L E C T E D C A R D T O P O C K E T

Ask some person to count down to any desired number from top of pack, to look at and remember the card, and also to remember at what number the card is located.

Take the pack, place behind your back, remove a card and place in pocket; then inquire at what number the selected card was in the pack; count off that number of cards, ask them to turn over the last card and see if it is the one selected, upon examination it will be found that this card is not the one formerly located at this position. Place hand in pocket, remove card, inquire name of the card they selected, turn this card over and it will be found to be the one picked out by the spectator.

As no questions are asked in this trick until after your supposed carrying out of the effect, it will impress itself upon the uninitiated, and while being extremely simple, will convince them of extreme cleverness.

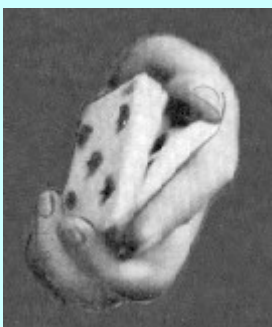
After party has counted down and noted card, not disarranging the order of the pack, and hands the pack to you, immediately place it behind your back, taking a card from the bottom, bringing the pack around in front of you, and holding the card so that it cannot be seen, or so that the face of it cannot be observed, place in your pocket, getting it nicely palmed and bring out of pocket, replacing on top of pack; count down to number given, laying the cards on the table, ask them to turn over the card at the number given and see if it is the one selected, and while they are doing this, calmly palm off next card on pack (the one they first looked at), placing it in your pocket, though apparently just taking out the card you formerly placed therein; the card being taken from the pocket, with the remark that of course the card is not in the pack, as you placed it in your trousers pocket, turning it over, after inquiry as to its name.

To one that does not feel safe or justified in palming card out of pocket, follow above procedure, and when cards are behind back, place one from the bottom on top of pack, another from the bottom is really placed in the pocket, and when party is looking at the last card dealt off, during this distraction it is very simple to palm off top card of pack and place in pocket, being careful that you don't get it mixed and extract the wrong card.

THE DIVIDING KNIFE (DeLawrence)

Two freely selected cards are returned to the pack, which is then shuffled and wrapped in a piece of newspaper. A knife is taken, inserted in the paper and upon removing paper, spectator is allowed to remove the cards, finding one of the selected cards above the blade of the knife, the remaining selected card below the blade, the performer having stated which card was above and which one below. Two cards are selected at will, but performer requests that the cards be inserted back into the pack together, riffling- the ends of the cards for this purpose, and holding thumb against opposite end of pack so that the cards cannot be pushed flush with balance of pack, the performer pushing cards in the balance of way himself.

When pushing in cards, have first finger resting on edge of these projecting cards and while showing them into deck, lever down on them, so that the deck is slightly separated in order that the little finger may enter at back of cards above these selected ones; turn slightly to left; executing the pass under cover of the turn and continue to square up cards. Then false shuffle, cut once or twice, without disturbing the top cards, then slip top card to bottom and give the deck an actual cut, but when replacing the two packets together, have thumb of left hand on inner sides of cards and resting against the cut, keeping the cards very slightly separated at the cut, as in the flesh grip. This cutting of the cards should be done with faces of the cards up, so that when top card was slipped to bottom of pack. a glimpse of it was - obtained, this will enable you to know the name of one of the cards, and also the knowledge of which card will be above the blade of the knife at completion of the stabbing.



Take a piece of newspaper about twice or three times the size of the deck-of sufficient size so that it will easily go around it with a balance to spare; show this paper on both sides and then wrap the deck therein, but do so as follows: Deck held in left hand, faces of cards towards audience, all fingers showing, and thumb slightly holding cards apart. Paper held in right hand by upper right corner, place over face of cards, a couple of inches of paper above top of cards; as soon as paper hides cards from view, the thumb separates the cards at point held, pulling back the back section, and an inch or two of paper is pushed down between the separated halves of the pack, the thumb releases the pulled back portion and paper is then wrapped around the balance of pack. (See illustration.) On

completion of this manoeuvre you will have part of the paper forced down between the two selected cards, this will leave a very noticeable crimp in the packet and the insertion of the knife at this point will be found an easy matter.

Insert knife at end of cards, in the crimp, and then pull it around to the side, effectually concealing the act that any of the paper is forced into the deck.

While removing paper from deck, have spectator hold handle of knife, at the same time inquiring names of cards. When paper is removed, state which card is above and which one below the blade and ask him to remove the cards himself, which are then exhibited to audience.

S T A B B I N G T R I C K N o . 2

Another variation of this neat effect; one that can be performed without the use of sleight of hand not having the drawback of being unable to proceed further with the same pack.

The effect is practically the same; two cards are selected, replaced in center of deck, the cards wrapped in paper; a rubber band placed around the pack, but in this case a knife, or similar instrument, such as a nail file, given to the spectator, who is requested to himself insert the blade at the spot where he thinks the selected cards lie in the pack. After he does so, the paper is completely removed, the upper portion of the deck lifted up and one of the selected cards is seen to be above the blade, while below the blade is found the second card.

OPERATION

It is necessary to use a forcing deck, consisting of any two sets of cards; take eight or ten cards of one kind and place to one side, likewise about the same number of the other kind; now arrange the balance of your deck alternately throughout; that is, say the cards used were the five of spades and ten of diamonds: place a five and then a ten. then a five and another ten, etc., until you have used up all the cards except those placed to one side; take these extra cards and place one packet on the top of your arranged cards, the other one on the bottom.

It is now necessary that you force a card near the top of the deck, then running cards through, until nearly the entire deck has been run by, force another card from the lower packet; those two cards are replaced together in the center of the deck. Of course, after wrapping, a knife inserted any place at all near center of pack will penetrate between two of the arranged cards. There is one possible chance of an error: Should the two cards be replaced near center and break up your order and the knife be inserted at this one point it would cut between duplicates.

STABBING TRICK No. 3

(Thompson)

This variation is on the same working basis as above, that of allowing spectator to place knife in deck, but the cards are not prepared in any manner. Any ordinary pack is used, two cards are freely selected and replaced together by one of the spectators. Do not allow the cards to be shoved flush into pack, by holding the thumb against bottom edge a quarter of an inch or so of the cards will extend out; push these into the deck yourself, but in this manner: With deck held in left hand right hand pushes card into deck. but in so doing, lift up on these two projecting cards, so that little finger can be inserted underneath them, as they are pushed flush, turn to left, at same time executing the pass, and continue to square up pack. The two selected cards are now on bottom of pack. False shuffle, make two or three cuts without disturbing bottom cards, and on last cut slip bottom card to top of deck. You now have a selected card on the bottom and one on the top. and should obtain a glimpse of the card you placed on top, or the one that remains on the bottom; the idea being so you will know at least one of the selected cards.

Completely wrap the deck as above, placing rubber band around if desired, and either stab with knife or allow spectator to do so.

Have them hold the knife. Inquire names of cards while completely removing paper, separate the cards where the knife is inserted, but do so in this manner: Left hand grasps sides of cards, apparently to take lower packet, right hand takes off upper packet with a sliding motion towards yourself, but right thumb presses against bottom card of lower packet and removes this lower card, carrying it away as the bottom card of upper packet. (See illustration.) State that the card above the blade should be the..... and exhibit it as such. Now state that the..... (other selected card) should be the top card of this packet (indicating lower packet) at the same time the right hand approaches against the lower packet, as hand indicates this packet, and first and second fingers of left hand grasp the top card of packet in right hand, making the familiar slip pass, or that of slipping the top card from the packet in right hand to top of packet in left hand, which leaves the second selected card thereon. This move should be accomplished as an explanatory gesture, and immediately the card is slipped onto lower packet, the left hand draws out and towards spectator, while the right hand is also drawn away; allow the spectator to turn the card over himself and he will find that it is the second of the chosen cards.

FOUR ACE TRICK

(Double Cards)

Take three off cards of any kind and the ace of clubs, hearts, and diamonds, gluing these three aces onto the off cards, back to back, that is, so the three aces show, and by turning the aces over three off cards are seen.

Prepare your deck as follows: On bottom of deck, place the three prepared aces, with the ace of spades, in any manner you desire. On top of the deck, place three off cards, and then the three remaining unprepared aces.

Hold the deck, cards face up, or bottom of deck up; take off the four aces laying them in four piles, face up, of course, on the table; deal off the three top cards (off cards) onto any heap, faces down; the next three cards are the unprepared aces, and should be dealt on top of the ace of spades. These cards being dealt face down, and it is well to show the first three cards removed, or allow a flash of same, then concealing the other cards dealt; that is, dealing them in such a manner that a flash of the faces cannot be seen. It is well to lay the aces out in this manner: First a prepared ace, then the ace of spades and the other two prepared aces, so that the cards are dealt off in a regular, uninterrupted manner.

Have one pile of cards selected, forcing the pile with the ace of spades and the other three unprepared aces, which to the audience are three off cards, using the old method of selecting two piles, and removing two, and left or right, as desired. Take the pile with the ace of spades, squaring up the cards and laying to one side.

State that you will endeavour to pass the aces from the remaining piles into the selected one; the other three aces are all this time in sight, as the cards should be placed but half way over them, allowing the face of the aces to be seen.

Pick up first pile, showing that it contains an ace and three other cards; reverse these off three cards, laying them face up underneath the fake ace, so that the ace remains in sight; now turn the cards over, grasping them in this manner: Resting in the curve of second, third and little fingers, first finger at cod of cards thumb on top, push first card off top of deck, counting "one," turning hand upside down and throwing the card on the table; for the second card, instead of pushing off the top card, the thumb presses down tightly on packet, as hand is turned over, first and second fingers push out the bottom card, throwing it down with the same motion as the first card, thus you have got rid of the fake ace, though from all appearances you have thrown the

second card; the third card be a little more deliberate in your movements, and for the last card, which is supposed to be the ace, give it a little shake, blow on it, or riffle the edge, turn face up and show that it has changed to another card.

Repeat the above outlined operation with the two remaining packets, take the packet with ace of spades, turn over and show that it really contains four aces.

This is really a very deceptive trick and can be performed with persons on all sides of you; the fingers of the hand effectually conceal the bottom card at all times, so that the faces are never seen, and it will be found that with a little practice the bottom card can be thrown very easily and yet anyone standing right at your side will believe that you threw the second card.

It is best to split your cards and then glue them together, otherwise the double card, unless working on a cloth, will have a heavier sound than the others, and while ordinarily, would not be heard, a keen observer might call on it.

THE SIMPLICITY FOUR ACE TRICK

The below described combination does not require the use of tables, stands, apparatus, or duplicate cards, but does require a fair degree of skill and to the manipulator who is not already familiar with the method, will be a welcome addition to his repertoire.

An assistant, or performer himself, after removing the four aces, places a black ace on the top of the deck, one on the bottom and the two remaining red aces in the center. They are exhibited in such positions, performer riffles ends of cards and then shows that the aces have changed places, a red ace being at the top, likewise at the bottom, while the two black aces are found in the center of pack. Another riffle and the pack is shown to be entirely devoid of aces.

The aces are brought back to the face of the pack by the performer hitting the face of the cards, or, they can be produced in a fan from the knee, arm, or out of the air- in fact the production can be varied to any extent- made to rise, back palmed and produced one at a time from the air, and so on and so forth.

The necessary manoeuvres for the accomplishment of the changing and disappearance of the aces are as follows: Black ace placed on top and also at bottom and two red aces placed together near center of pack. Top card shown to be black ace, deck held up so bottom card can be observed; the cards are then fanned to display the red aces in center, the cards being divided at this point so that one red ace is shoved over side of packet in left hand, the remaining red ace being on bottom of packet in right hand; in again placing packets together, insert the little finger between them, executing the pass; then exhibit the red ace on top, one on bottom and show that the two black aces are in center of packet, fanning these two black aces and showing them clear over packet held in left hand, and, in putting packets together, while apparently squaring up deck, slip these two aces onto top of packet, which leaves the three aces on top, and one on the bottom; while stating that by riffling deck the aces will fly from the deck, slip bottom ace to top of deck, and then at completion of riffle steal another card from bottom, placing it on top of pack. (See "Side Steal" color change.)

Exhibit top card of pack, showing that no ace is in this position, holding the card in your right hand, also holding up pack so bottom card can be seen and replacing card taken from top of pack onto bottom; now fan the cards but just as you start your fan, with first finger of right hand show down a half dozen or so cards about a quarter of an inch, so that the four aces will be slightly lower than balance of deck; the pack now being fanned these cards so shoved down are held behind the pack, with no chance whatever of a glimpse being obtained

by even a careful observer.

To bring the aces back by hitting with hand, use the side steal as shown under color changes, sub-title 'The Side Steal'. or vary to suit your favourite change.

A N O T H E R F O U R A C E T R I C K

Using the previous routine, but doing away with the pass in causing the black and red aces to change places.

A black ace is placed on the top and one on the bottom, the two red aces being inserted together near center of pack and so exhibited, allowing them to stick about half way out of the pack; turn the cards down and apparently shove the two red aces flush with the balance of the pack, in reality stealing off the bottom half of pack below the red aces, by shoving it backwards with first finger, and placing on top of original upper half of pack (color change), at the same time squaring up the cards; the operation bringing the two black aces together somewhere near the middle of pack, and leaving the two red aces together on the bottom; one of these being slipped or passed to the top in the act of riffling, when it will be found that the black and red aces have changed places. Continue as shown under "The Simplicity Four Ace Trick".

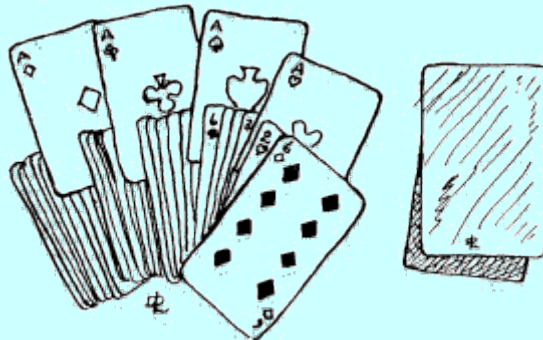
FOUR ACE TRICK UNIQUE

Still another version with the aces.

The four aces are exhibited and inserted about half way down in the pack at different points. The pack is then fanned, with the aces still sticking out of same, to show that they are in reality in different parts of it; pack is then squared up and the aces pushed into it.

The four aces are then produced in a fan from the arm, and the deck shown devoid of aces, or they can be reproduced as shown above, by hitting face of deck and causing an ace to apparently fly to face of same, or to suit each individual taste.

The aces are gotten into one packet onto top of pack in the following described manner:



The aces are really placed about half way in deck at different locations, which fact can plainly be seen when the deck is fanned, as shown in illustration. The pack is squared up and the aces apparently shoved flush into pack, but actually, they are pushed down sideways, so that the four cards extend out from side of deck at bottom as shown; they are grasped between the base of thumb and first finger and stripped from the deck, being replaced on top, or produced from the arm.

KATER FOUR ACE COMBINATION

Take the four aces and place on top of pack; have the little finger separating three cards from the bottom.

Exhibit the four aces as being on top of pack, replacing them in this position and pass the three cards from bottom to top of pack, and on top of the four aces, or, you can use the bottom steal for the three cards, slipping them to the top, though the pass is the most preferable.

State that you will deal the four aces into four different piles; placing down the first card, then the second card as number four, the next card as number three, and finally the fourth card in position number two, so that the cards now lie on the table from left to right: off card an ace, off card and an off card. In placing the last card, which is an ace, it is quite appropriate to drop it, thus exposing its face.

On top of pile number one place three cards dealt from the bottom of pack, carelessly exhibiting these cards before placing on top of supposed ace.

Now move over from top of deck four cards, the three top ones being the aces, with an off card at the bottom, carelessly turn over, and off card is in sight; after exhibiting state you will place these three cards removed from top of pack, at same time indicating top of packet and pushing over bottom card, leaving same on top of pack. This can be accomplished with a throwing motion, so as to leave three cards in your hand. Or, after exhibiting the cards, notice that you have made a mistake and have four cards and then simply replace the bottom card back on the pack.

On the next pile place three cards from bottom of pack and on fourth and final pile, again remove three cards from the top, placing the pack to one side.

To the spectators it appears that you have face down four piles of cards, an ace being the bottom card of each packet, while in reality the four aces are all together in the second pile from your left.

Have two packets selected, using the old "Heads I Win, Tails You Lose" principle, and then ask for a selection of one of the remaining packets, forcing a selection of the one containing the four aces: The other packets as picked up should be retained in the left hand.

State that you will cause the aces to leave packet in your hand and enter packet on table, the off cards finding their way to the packet held in your hand. Riffle the ends of the cards three times, turn over the packet and show that

the four aces are on the table, then running through packet in hand, show an absence of aces therein.

When properly presented this is a very effective trick, and for the parlour, is the most suitable of the various methods shown.

THE DECEPTIVE FOUR ACE TRICK

The following variation of the four-ace effect will appeal to those who are gifted with manipulative skill, and when properly presented is one of the most deceiving of these many effects, possessing the added advantage of being one that can be performed anywhere, with any cards; no fakes or duplicates being necessary.

To the observer, the effect is as outlined below: The four aces are unmistakably placed on the table; on each of these aces three indifferent cards are placed; all four cards being face down on the table.

Some party selects one pile, placing their finger thereon, or indicating their free choice; the other three piles are picked up and one at a time shown to contain one ace and three indifferent cards, these being inserted near center of pack; the selected pile is shown also to contain but one ace and like the former ones, three indifferent cards, but at word of command the aces leave the pack and are found to be all together in this selected pile.

Considerable skill and practice are necessary for the proper presentation of this sleight, the various moves being as follows:

Four aces are dealt on table face down, in any order to suit your fancy, on top of each ace, three off cards being dealt just as they come from the pack.



One pile is selected, the party keeping their finger on this selected pile, or it can be placed slightly to one side; one of the piles not chosen is picked up, the cards fanned to show that only one ace and three entirely different cards are in the packet, but fan the cards so that the ace, which is the bottom card, is towards the left. The pack is held in left hand, backs up and slanting towards yourself, sufficiently to hide the bottom cards thereof from view; slightly separate the pack near the center, apparently pushing the fan in right hand into this cut, and into center of deck; while in reality the ace is slid onto bottom of pack, the three off cards only going into the cut. (See illustration.)

The deck in left hand should be held with second, third and little fingers on outer end, the deck resting in the last joints; first finger curled on top of pack, so that only the inner edge will be cut, the thumb being held on this inner edge, and the pack is cut near center by the thumb.

The second and third off piles are treated in the same manner as the first pile, so that you really have the three aces together on bottom of packet; now ask

the spectator who selected a packet to turn same over himself and see that it also contains but one ace, and like the former packets, three off cards, and while he is so doing, pass the three aces from bottom to top of pack, shoving them over the inner side so that they project about a half inch. Pick up the packet which your volunteer assistant selected, but in doing so, get the ace to the top, and shoving it over the outer or left edge of other three cards, so that it is slightly projecting beyond them.

Call attention to the fact that each packet contained one ace and three off cards, but that you are going to cause the aces to leave the deck, at the same time illustrating this sentence by indicating the packet in left hand, pushing off the ace from the right hand packet onto top of deck in left hand, the three off cards being slipped to bottom of pack and the four aces being lifted away together; in reality you have made the top and bottom change.

Count three, turn packet in right hand over and the four aces are exposed to view, while the deck can be shown free from duplicates.

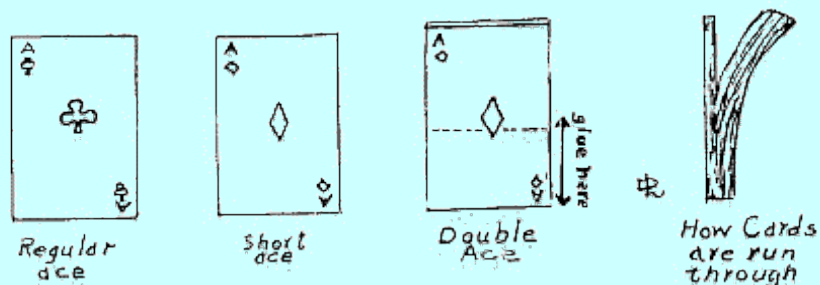
TARBELL FOUR ACE COMBINATION

The following routine for this old favourite was shown to me by Dr. Tarbell, and for completeness and all-around fairness is a hard one to beat. While the cards need considerable preparation, yet, to one not versed in sleight of hand, such preparation is well worth the time expended to arrive at the effect.

Here is the way it appears to the onlooker:

The four aces are shown and laid singly on the table in four different positions; on top of each ace three other cards are placed; one pile is selected, the other piles being taken up one at a time and again shown to contain one ace and three indifferent cards and these cards inserted in the pack. The selected pile is also run through, one ace and three off cards seen to be therein. On command, or on rimming deck, aces are caused to leave it and enter pile on table; the deck being fanned through and no aces seen, while on turning over packet on table, four aces come to view.

Seven aces are required, or duplicates of the three aces not in the pile to be used, which is forced in any desired method.



The three cards first laid down on the table, along with the card to be in the pile forced, are shorts; in other words, the three aces have had a small margin taken off one edge, so that they are slightly shorter than the other cards of the pack; thus, in running through the pack, after these aces had been replaced, they would not come to view. Of course the cards are not fanned, but run through by allowing the deck to be released by the thumb. (See illustration.)

The three cards placed on top of the regular ace, in the pile to be forced are also prepared in this manner: The three aces are each trimmed, that is, a slight portion of one edge is removed, so that the cards are a trifle shorter than balance of pack; these three cards are pasted onto regular cards, but, only the lower half is glued down, the card being loose at the top, so that, if this selected pile is taken up, the ace is seen on the bottom, but by running over the tops of the cards with the thumb, three off cards are seen with the

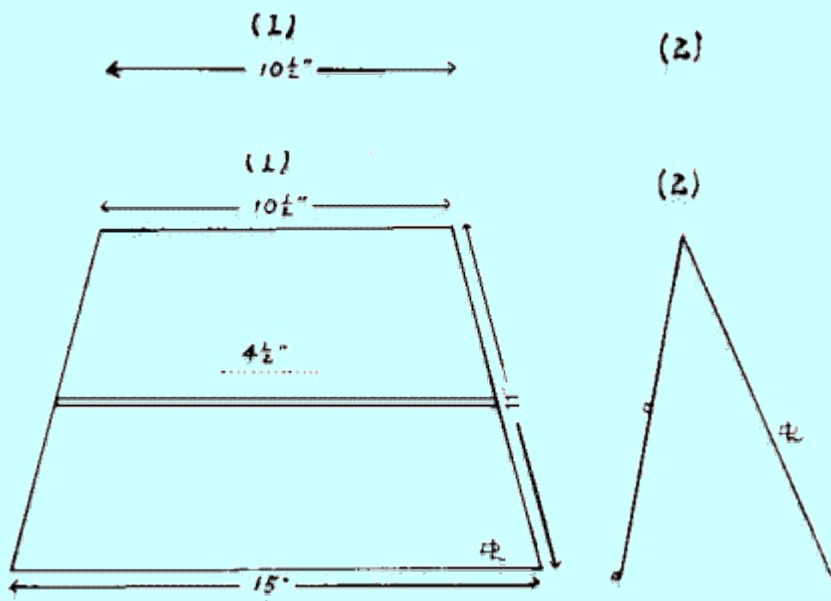
ace; the aces being shorter than the other cards, and also not glued at the top, they cannot be observed. Thus while you have four aces by running over the cards it can apparently be shown that this pile contains but one ace and three indifferent cards.

In performing the cards should be placed on the pack as follows: Top card, short ace, then regular ace followed by the other two short aces, then three off cards and following these the three prepared aces (the double aces), which will be dealt upon the unprepared ace in the second position, or the second pile from the left, this being the easiest pile to force.

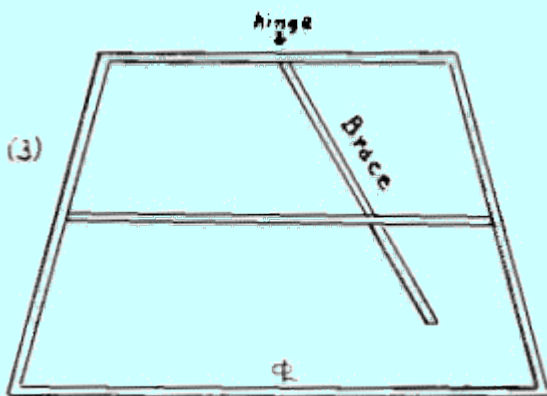
DE LA WRENCE FOUR ACE COMBINATION

I have devised a little stand, simple of operation and construction, and the use of prepared cards, so that the effect can be made clean-cut-no false moves with envelope, and to anyone that likes good clean tricks, the use of this stand will certainly appeal to them. (See illustration.)

As material 1/2" x 1/4" pine or similar material will do.



At the top at center is fastened a leg, by means of a hinge, of sufficient length to allow the stand to set at a slight angle which will keep both the cards and envelopes from falling off the ledge; this ledge can be made from 1/4" moulding.



After the frame is assembled, take a piece of velvet or velveteen; cut your cloth so that it can be stretched tightly over frame and tacked onto back part of frame, cutting away an inch or so where hinge fastens on back. Measure for your pocket, which should be about 4-1/2" long and about 1-1/2" above the upper ledge; after making the slit, sew to avoid fraying and use whalebone or light cardboard to stiffen so that when envelope is placed on stand the concealed cards will easily enter this pocket. On back of velvet at mouth of stand sew a pocket to receive the cards. This is not absolutely necessary, but in this case the stand can again be shown from both sides.

Nail or tack velvet on frame, affixing ledges over velvet. There are a number of variations of the four ace experiments, and those suitable for stage use, requiring an ordinary stand, have the drawback of either placing the envelope out of sight for a moment behind the stand, or distributing the cards around on your table and dropping the off cards from behind the envelope onto your table.

Effect: This is similar to the method given by Stanley Collins, with the drawbacks removed. It can be performed in either of the two following methods: First -The four aces are placed on the stand face up, three cards of indifferent suit placed over them face down; each pile shown to contain only three cards and the ace; one pile selected and inserted in envelope, which is immediately placed on ledge of stand. The off cards commanded to leave envelope, the aces to leave the stand and enter envelope; but the three cards are found in each pile on the stand, while in envelope the four aces are located. In a way, this has the drawback of three cards entirely disappearing; so -second- apparently three cards are placed over each ace; one pile selected and placed in envelope, and at conclusion the four aces appear in envelope while four indifferent cards are found on the stand.

As you can see by the illustrations, the velvet covering of the stand is provided with a pocket above the top ledge. When the ace is placed inside envelope and the three off cards held behind same, the envelope can immediately be placed on the ledge; the three off cards being dropped through the slit and into pocket in the act of setting down the envelope.

Before proceeding further it is necessary to have three of your aces prepared, that is, backed with velvet or velveteen, of the same quality, etc., as that of the stand; thus, if turned back up and placed on ledge they are invisible a few feet distant.

Now, take an ordinary envelope, loading it with three duplicate aces, the same suit as the three fake cards. Take the three fake cards, the aces backed with velvet, place on table or on back of pack, together with the unprepared ace. Exhibit the four aces, placing them face up on the stand, deal off three cards and place over first ace, likewise over second (this should be the unprepared ace), also on No. 3 and No. 4. Pick up first pile, showing that it contains really one ace' and three cards, placing back on the stand, but after exhibition and

when returning to stand, the ace, under cover of the other three cards should be reversed, so that it goes back on the stand under the three cards, but with the velvet out; the second pile is replaced as shown; but the third and fourth have the ace reversed as in the first operation.

Allow one pile to be selected, forcing No. 2 heap through the old right and left principle, or pick up and leave it gag. Pick up this pile, again showing that it contains the ace and three off cards, placing into an envelope laying on your table really placing the ace inside the envelope with the three duplicates, the off cards, being held against the back of it and dropped into the pocket of stand. Of course the four aces will be found in envelope, and in picking up the cards from stand, the velvet backed aces are simply left in place; the other three cards in each pile exhibited and dropped onto floor, if desired.

To have the four off cards left, the operation is exactly the same, except when placing three cards over piles 1, 3 and 4, four cards are in reality placed thereon.

This misdeal can be accomplished in the following manner: Hold deck lengthwise in left hand, thumb on one edge, first, second and third fingers grasping the other edge at finger tips, the cards being removed with the right hand as follows: Thumb on face of card, the four fingers going behind the pack and resting on backs of cards; the thumb draws off the first card downwards and it is grasped between the first and second fingers, which holds the card horizontally; in taking off the second card, thumb again goes to face of card, first finger rests on back of cards near bottom, the thumb drawing off card and first finger grasping it with thumb on opposite side, it being then slipped down with the thumb and grasped between first and second fingers with the other card; for the third card the same move is gone through, the cards between the fingers being partly concealed by the pack, but in taking off this third card, the first finger presses against the back card, so that the face and back card are removed together, and you have instead of three, four cards in the hand. In this method you cannot count the cards singly (unless miscounting), but, in some ways, the effect is much greater, as four cards are found on the stand, the aces having disappeared, and reappear in the envelope. Try them both and see which you like the best.

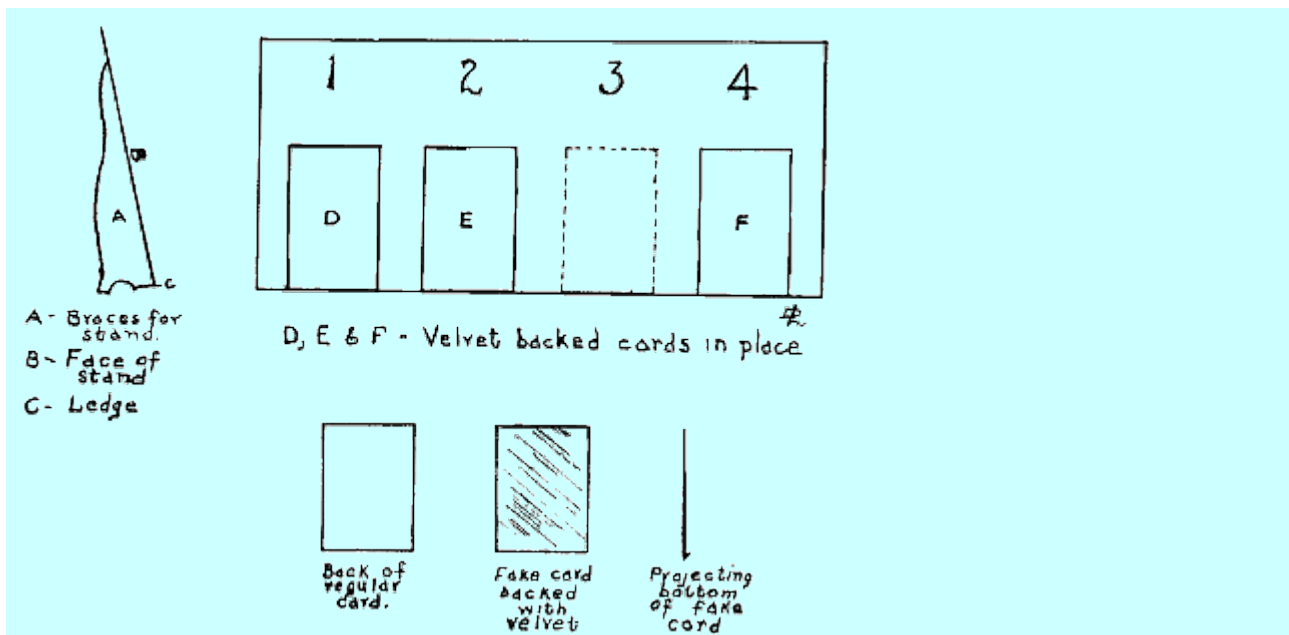
THE TRAVELLING ACE

This effect requires that the audience be some little distance away and is hardly suitable for parlour work, unless you are working in a double parlour. A neat velvet stand is shown from both sides, placed on your table four large cards, one being the ace of hearts, or of any suit desired.

These four cards are placed on the ledge at bottom of stand, the ace again picked up and shown, at the same time informing your audience that you will cause the ace to invisibly travel to any location called for, the stand having above each card the numbers "1", "2", "3", "4". No matter what number is called for, without any false move, the card at this number is exhibited and found to be the ace. Can be repeated several times and the four cards once more shown, only one ace being amongst the four.

If for stage or entertainment use, the cards should be about 5 x7 inches, made of aluminium or tin; cardboard will answer, but is not as satisfactory.

Seven sheets of this size are necessary. The faces of all seven are enamelled or painted white, and the ace painted on four of them- the other three being different and distinctive cards. One of the aces and the three indifferent cards should have their backs painted to resemble a playing card- the familiar flesh-colored plaid back being the easiest to reproduce; the three remaining aces should be neatly backed with velvet, resembling that used on your stolid, and in addition, when having them made, see to it that the bottom of all three have a very small projection, serving as a ledge on which the other cards can be set and making the lifting of the two cards together much easier and avoid their slipping while being exhibited.



An easel stand, or a square stand with bracing backs to hold the cards at a slight angle, so as to prevent their falling from face of stand, is necessary. The preceding illustrations will give you an idea of the stand, ledge and the fake cards.

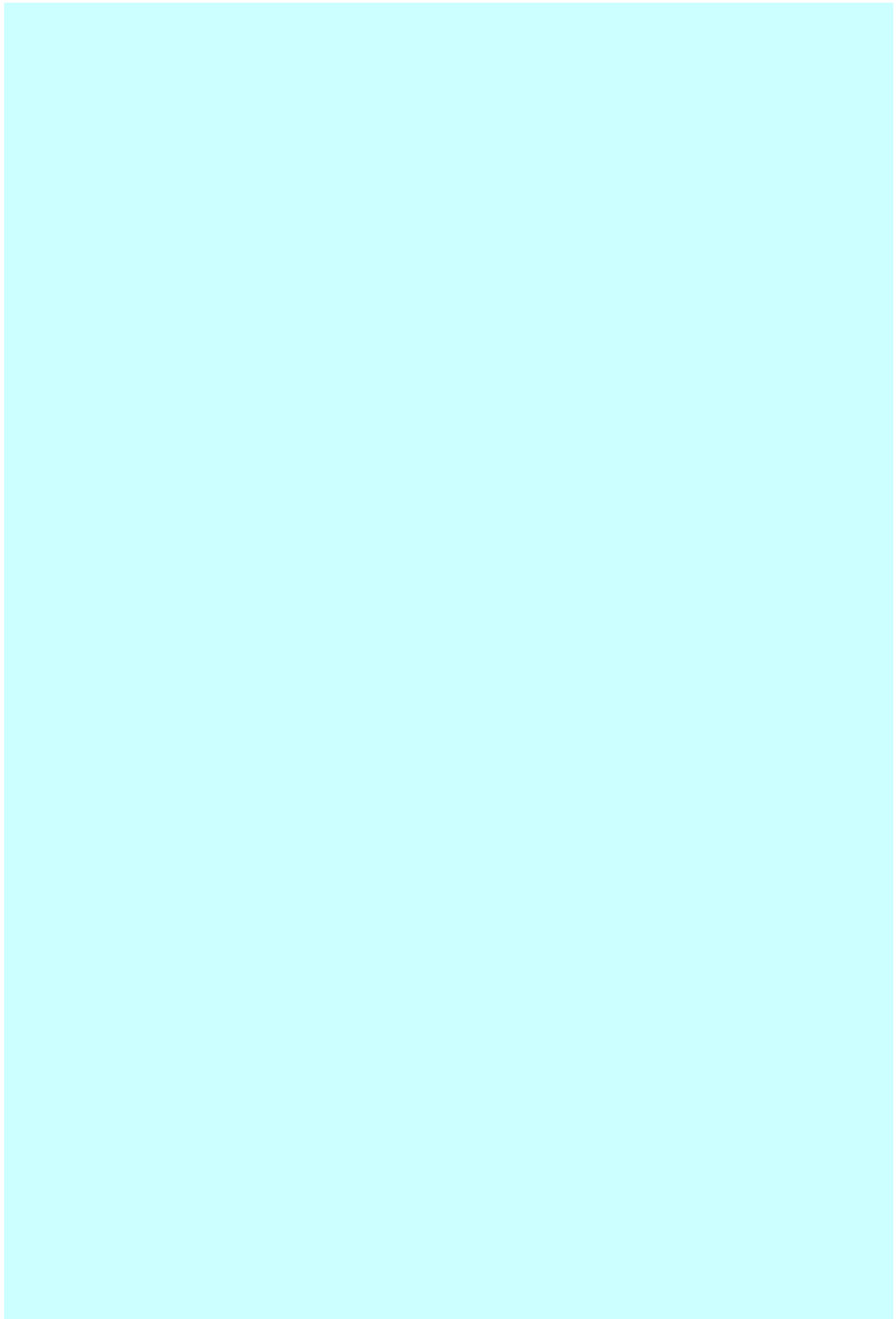
The stand is set on the table, or it can be provided with a special base, or made as one article of apparatus.

The ledge on the bottom of the stand should slant very slightly upwards so that the cards placed thereon will rest more firmly against the face of the stand.

Take the three aces backed with velvet, place on the stand under any desired numbers, and you are ready for business. Before starting, it is well to place a small, easily distinguished mark on the back of the unprepared ace, so that you will at all times know this card and avoid any mix-up.

Exhibit your stand by turning around, etc. Show the four cards, back and front, place them together, take your position alongside of stand, exhibit first card once more and place on stand, but evenly over one of the fake cards, doing likewise with balance of cards, placing the regular ace last, calling attention to its position, and of course this is not placed on a fake.

No matter what number is given you, by lifting the two cards together, turning them around so audience can see, an ace appears at this selected number. At conclusion the regular cards are removed from stand and once more exhibited.



CARD IN THE EGG

This is by no means a new experiment in card work, yet it is very effective when properly presented, and especially so when accompanied by a good line of patter.

A chosen card is torn into a number of pieces; these pieces are placed in a small pill box, which in turn is wrapped in a spectator's handkerchief, he holds these pieces.

A plate of eggs is shown, one is freely selected, placed on a saucer, the torn pieces commanded to leave the spectator's hands and enter the egg. On breaking open the egg with his wand, the performer extracts there from the selected card, completely restored except for one small corner.

Upon spectator opening his handkerchief, removing the little box and investigating its contents, he discovers only a corner of the card which is found to exactly fit the missing corner of the card removed from the egg.

A card is forced upon some person, either using a forcing deck, or one of the many methods employed to have a person take the card desired. This card is torn up into a number of small pieces by the selector and as performer reaches into his pocket to secure the small pill box, he removes two boxes, one of which is empty, and the other containing the corner of the card previously prepared, is palmed out, so that spectator sees but one box, which is handed to him to place therein the pieces of the card. (Notching the top and bottom edges of the box with the corner in will save a mix-up, provided they come in contact with each other in the pocket.

After your obliging assistant has placed the pieces in the box, replacing the lid, ask him to take out his handkerchief, at the same time taking the box away from him; ask him to hold handkerchief near the center and to wrap the box securely in same, placing it under the handkerchief yourself, and as soon as hand is out of sight the boxes are switched, the little box with the corner being left under the handkerchief in your assistant's grasp, while the box with the torn card is palmed and carried away.

To produce the effect as described above it is necessary to make use of a card wand the card with the corner removed being placed in the wand and then forced into the egg in the act of breaking its shell.

If you do not possess a card wand, then only one egg should be shown, and this egg should previously be very carefully cracked, removing a small portion of the shell, the card wet, rolled up as compactly as possible, doubled over and

then forced into the egg, the cracked piece being replaced and glued clown, using a piece of tissue paper, or take a small piece of tissue paper and glue over the aperture in the egg. It can be exhibited, and only at close range will show that it has been tampered with.

Of course, when the card is removed, the corner held by spectator will fit this card.

THE TELEPHONE CARD TRICK

This is a dandy effect to present at some social gathering. Perhaps after performing a few feats with cards you state that you have a friend who can, even at long distances, transmit the names of cards selected, making the remark, that if it is desired, you will try out the experiment

Have a card selected from the pack, requesting that it be immediately placed out of sight, so that by no possible chance can you or any of those present obtain a glimpse of it.

Give this party a telephone number and name of your friend, he or she to ask this party what card has been selected. The answer is immediately given, say in this manner: "You would like to know what card you are holding? will you kindly look at it, just concentrate your mind intently upon the card. That is fine. You are thinking of a black card; this card has six pips; it is the six, the six of clubs."

Later on, if desired, the experiment can be repeated with the same result.

It is needless to say that the party who is called by phone is a confederate.

The card was freely selected, but from the reliable prearranged pack. In case you were performing with such a pack, it is a fitting climax; if not using a prearranged pack, it is necessary to switch to one before commencing this experiment. Of course, it was unnecessary for you to see the card selected in this instance, as the fact could be ascertained from bottom card of pack.

To transmit the name of this card to your confederate it is necessary to make use of a code, the name asked for being the clue as to what card party holds.

An easy and reliable code is that of using the consonants for numerals, building around these consonants a word to symbolize the number, as is used in memory tests. First learn the consonants given below and their numerical value, then the words built up from these consonants:

1 equals (L)	"L"	Mr.Lee
2 equals (N)	"N"	Mr.Owen
3 equals (M)	"M"	Mr.May
4 equals (R)	"R"	Mr.Ayre
5 equals (V- F)	"V"	Mr.Vivian
6 equals (B)	"B"	Mr.Abbey
7 equals (T)	"T"	Mr.Ott

8 equals (Sch- Tch)	"Sch "	Mr.Ash
9 equals (K)	"K"	Mr.Kay
10 equals (LS)	"LS"	Mr.Luce
11 equals (LL)	"LL"	Mr.Lowell
12 equals (LN)	"LN"	Mr.Lyon
13 equals (LM)	"LM"	Mr.Lamb

The above code transmits the numerical value of the card, and the suit is likewise transmitted through the manner of asking for the party called. For instance:

Mr. for SPADES- Mr. Abbey, meaning the six of spades.

For HEARTS- Bill- Thus:Bill Luce (ten of hearts).

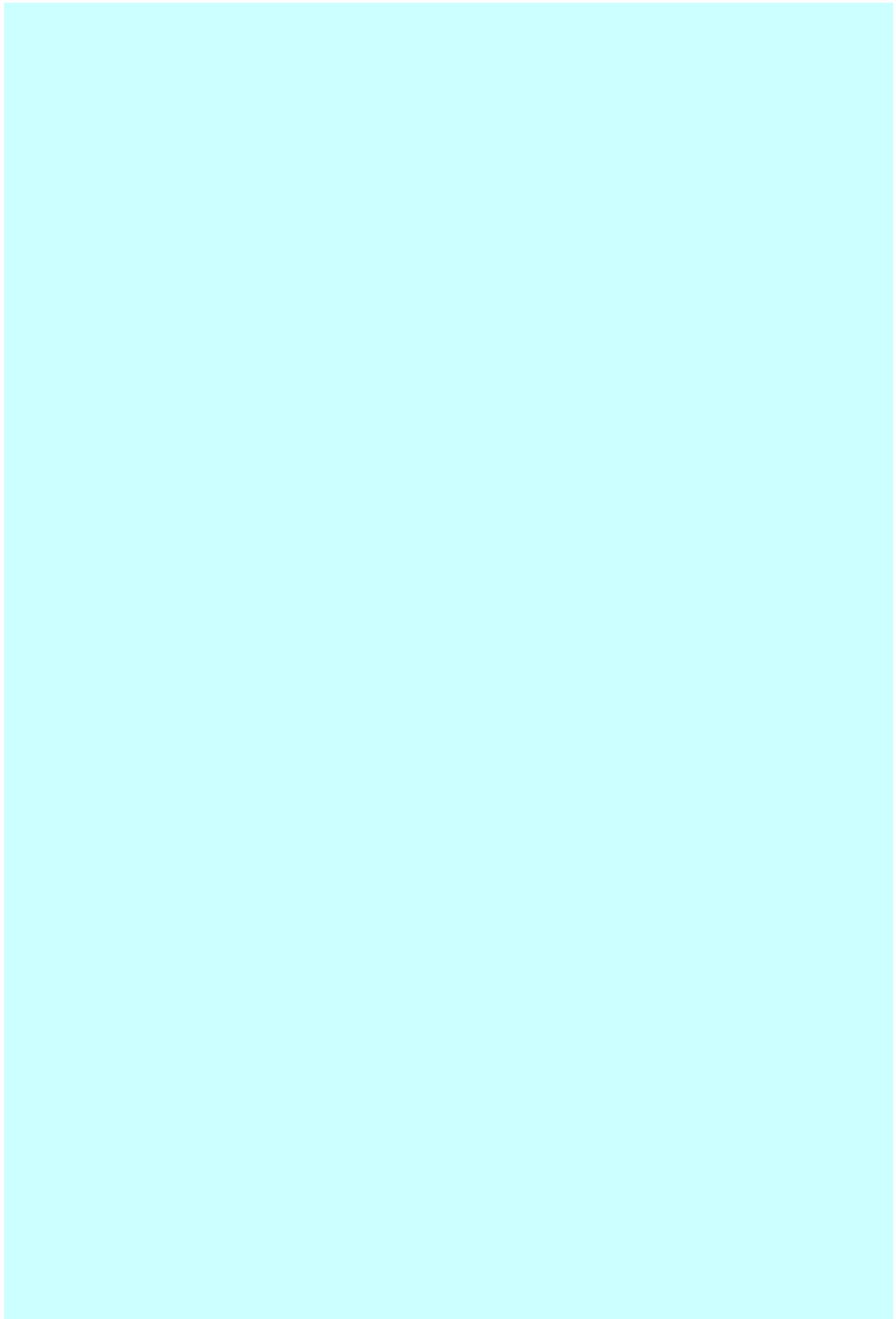
CLUBS- William, and for

DIAMONDS- Mr. William, or substitute another Christian name instead of William.

If you make use of a memory effect, and use a different routine of consonants to illustrate the numerals, you can rearrange your names to suit your own routine.

If asked to repeat the experiment, it would look suspicious if you were unable to do so, and as it would of course be necessary to again ask for the same party, the following procedure becomes necessary. That of forcing some particular card, which you had previously agreed upon with your confederate, or, you can make a list, writing down the cards as they appear in the Si Stebbins arrangement, starting, say, with the ace of spades, then the four of diamonds, etc., each keeping a little list of the cards which have heretofore been called for; thus you will know upon looking at your list what the next card should be and this card should in some manner be forced upon one of your audience.

If you are not an adept at the regular force, bring this card to be used to top of pack, false shuffle, then run top card off into right hand, running balance of cards on top of this card, so that when a card is pointed to, in separating the pack at this point, the first card will really come to the bottom of packet; this packet in right hand can be taken, the bottom card removed and placed on the table, the party who is to do the telephoning picking it up, so that none of the others present can see what the card really is.



PRACTICAL CARD MIND READING

Many methods have been described for this effect, the use of marked cards, which are read by the assistant, and so on, and so forth, but most of these methods, when placed into actual operation, are found to be impracticable. The most simple and sure fire method is obtained through the assistance of a prearranged deck, using either marked cards, or just the ordinary cards, the employment of a "Card Locator" (as sold with DeLand's Dollar Deck), and a simple code.

On the supposition that the marked prearranged deck is used: Performer in audience has a number of cards selected, either distributing same, or having a bunch apparently taken at random. Assistant, preferably a female, standing or sitting with back to audience, names all these selected cards and stops at the last one.

Again: Assistant, either being blindfolded, or seated with back to audience only, tells the location of any card called for by the audience, the performer having previously shuffled the pack and allowed it to be cut, handing the pack to some individual, together with a rubber band to preclude the possibility of the cards being shifted or moved from their present position (also for your benefit). When the name of a card is called, the assistant immediately tells its position, the performer writing down the name of the card and its location on a slate, or on an easel provided with paper and crayon.

The pack is then taken and either counted by yourself or party in audience, starting with the smallest number and then through the pack, the called for cards being found at the location given.

Marked cards of course obviate the necessity of looking at the bottom card, but this is a very small matter and will seldom if ever be noticed, and even so, conveys no knowledge of your actions to the observer.

As described for the selection of cards: Performer glances at bottom card, or becomes aware of same from top marked card, transmitting the name of this card by code to assistant when asking her to name the cards, which she does. The same procedure is again enacted in the second version, except that the lady has on her lap, or on the table, the "Card locator" and when receiving the name of the bottom card of pack, sets the indicator at this card and is thus enabled to instantly tell the location of any card called for.

An easy code is as follows, using the arrangement of consonants as described under the telephone trick: Supposing the lady's name is May Smith-

To Communicate **SPADES**: Miss Smith, Tell me, etc.
 To Communicate **CLUBS**: Madam, Tell me, etc.
 To Communicate **HEARTS**: Tell me, etc.
 To Communicate **DIAMONDS**: May, or Miss May, Tell me, etc.

Ace	1	(L)	"Will" you tell me what cards this man has?
Two	2	(N)	"Name" these cards, etc.
Three	3	(M)	"May" I ask what cards, etc.
Four	4	(R)	"Are" you able to tell, etc.
Five	5	(V-F)	"If" you can, tell me the cards, etc.
Six	6	(B)	"Be" careful, what cards, etc.
Seven	7	(T)	"What" cards, etc.
Eight	8	(TCH)	"Which" cards were selected, etc.
Nine	9	(K)	"Can" you tell me, etc.
Ten	10	(LS)	"Let us" know what cards, etc.
Jack	11	(LL)	"Will" you "Please," etc.
Queen	12	(LN)	"Please name" these cards, etc.
King	13	(LM)	"May" I ask "Please" what cards.

On account of the similarity of the consonant equivalent for the Jack. Queen and King, the code word for "one," "two," or "three" is used, affixing to or preceding your question with the word "Please."

When once these consonants have been memorized, with their numeral equivalent, the first word of the question transmits to performer the numerical value of the card, the word "please" being omitted from all questions, except to convey 11, 12 or 13.

Supposing party selecting cards has seven cards, or that you have passed out seven cards. As each card is named by assistant, exhibit same, saying, "Correct," until the fifth card has been so exhibited, then change to "that is correct," telegraphing the fact to your assistant that there still remains two more cards to be described, and she when naming the last card can remark, 'And the last card is....."

RISING CARDS IN AUDIENCE

There are main variations of the rising card, but the majority of them require the aid of some apparatus in which to place the cards, the use of wax, threads, and in nearly all cases, the forcing of duplicates.

The following is an entire departure from the regular routine, and while not practical for parlour use, will be found entirely dependable on other occasions, especially when working under artificial light.

An ordinary deck is used, which is handed to various parties for a free selection of cards; these cards can be marked, if so desired; the cards are placed back in the pack by the selectors themselves and caused to rise while the pack is held in the hand, and while standing in their midst.

The principle employed is the same as in most other methods; the threading of one card over and the other under an article that is invisible to the audience, so that upon a tightening of this article the card under same will be forced out of the pack. Thread would be visible, and a hair is not of sufficient strength for this experiment, but if you will take a gut string, termed a "Banjo First Gut," unwinding it and using one of the gut fibres, you are provided with your invisible hoisting apparatus.

Take the cat-gut, sew or fasten it to the bottom of one card, placing this card on top of the pack, the other end of the gut being fastened to one of the bottom buttons of your vest.

In handing the deck out for the selection of cards, the top card is palmed off and the hand held closely to body, or placed in coat pocket, or the card can be left in pocket while cards are being selected. When the last card is selected, on receiving back the pack the card with the gut attached is replaced, and then the deck cut so as to leave this card near the bottom of the pack. In making the cut it will be necessary to slide the upper portion upwards onto lower cards, so as to leave the gut over outer end of cards, to be forced down by returned cards.

Go to first party, see that your gut is nearly across center of pack, request that the card be replaced, obligingly separating the back slightly near the bottom; when they have pushed card part way into deck, complete the operation yourself, and go to next party. Second and third cards should be replaced near middle and top. Three cards are sufficient for this operation, or experiment. Upon the gut being caught between the fingers, the hands slowly drawn apart, the cards will rise to edge of deck, where they can be removed and immediately handed out for inspection.

The length of the gut will have to be carefully figured out, using a thread for obtaining the correct length. It cannot be too long, as then you would not be able to cause the third card to rise, at least without a lot of hard work and noticeable movements; then, too, it cannot be too short, or when your slack was taken up by the third card, the deck would have to be held almost against the body.

THE AVARICIOUS SPIDER

Performer exhibits a small piece of tissue paper (four or five inches square), which is rolled into a ball, tied with thread and this ball suspended from the performer's elbow, or to the edge of his table, he at the same time explaining that the little ball of paper represents a spider he once saw in a garden, etc., and that he will endeavour to give an illustration of how this spider captured flies that became entangled in his web.

Exhibit face card of pack, which we will say is the six of spades, representing six flies caught in the spider's net. Remark that the spider was in the center of his web, but would suddenly dart along the silver threads and snatch one of the flies from where it was caught, dragging it back to its home, and while making color change from a six of spades to a five. Proceed along these lines, removing either one pip at a time, or two at a time if desired, until finally you have a blank card in place of the one formerly containing six pips. (See "Color Changes" for various methods of performing.)

After having caused all of the pips or flies to disappear, state that perhaps the audience doubt your statement and you will therefore hold an autopsy, performing an operation on the little spider. On removing the tissue ball from the thread and opening it up, six spade pips are found in a miscellaneous arrangement, as you state, "in the spider's stomach."

Have two pieces of tissue paper of the same size and quality; on one paste six pips in a mixed up order, not as shown on the ordinary six of spades in the pack. Roll this paper containing the pips into the shape of a ball, concealing it under one corner of the unprepared tissue.

Pick up the ball with unprepared tissue, holding it behind same with the thumb, proceed to roll up tissue, pushing the prepared ball into right hand where it is concealed beneath the fingers. Exhibit regular ball, taking in right hand and throwing into left squeeze slightly, again placing in right and apparently throwing into left, but on second attempt, release the fake ball, holding onto the unprepared tissue with fingers of right hand. The left hand should hold the ball up about level with head, the right hand entering pocket for thread, and leaving the tissue ball in pocket.

Wrap thread around ball and suspend from arm or table. After performing the necessary color changes, unwrap the tissue and show that the pips have actually been consumed by the spider.

M O D E R N R E L O C A T I O N

A pack of playing cards is handed to three different spectators, each selecting a card of their choice. These three parties who selected cards are requested to write across the face of same their name.

When this has been done, the deck is once more given into their hands, the card is replaced and the deck shuffled. Performer returns to platform, takes houlette from assistant, places the pack of cards in the houlette, and one of the selected cards rises there from, the party's name being read to convince audience it is the actual card selected.

As performer concludes reading name written on card, a messenger boy or usher comes down the aisle with two telegrams addressed to two members of the audience (the two whose names were written on the other selected cards). These parties upon opening the envelopes find as the contents the cards they selected and marked but a few moments ago.

Just a little variation of some old time principles. The cards are selected freely from an unprepared deck, but while cards are being marked the deck is switched for a duplicate "narrow" or "short" deck, the cards as returned being cut to the top of the pack. On return to platform the two top cards are palmed off the pack, the assistant brings on houlette, or any apparatus desired, but for instance, the houlette; this is on a small tray and as performer reaches for same with right hand, containing the palmed cards, these two cards are left on the tray as the houlette is removed.

The assistant quickly marks two waiting envelopes with the names on the cards, sends them to front of house, and that's the whole story.

T H E G H O S T S O F T H E C A R D S

This is essentially a stage trick and in appearance is as follows:

A pack of cards is thoroughly shuffled and handed to four different parties who freely select cards, keeping those cards out of sight of the performer and in their own possession. The performer returns to platform, without asking any questions of his audience, except to state that those holding cards are privileged to show to persons seated near them.

Assistant brings on a pair of slates; these are cleaned and shown to be devoid of writing. First party selecting card is asked to think of the card they hold and performer will endeavour to have the spirits convey a message, informing everyone of the card so held. On taking slates apart the name of a card is seen to be written on one of the slates, and upon inquiry is found to be the correct name of the card held by this first party.

The usher brings forward an envelope, or telegram, to the performer, who opens same, reading something to this effect: "The second card selected by the lady (or gentleman) was the (ace of clubs). This is ascertained to be correct, the message handed to the audience for verification.

An orange which has been lying on a table throughout the experiment is cut open; therein is a message purporting to be from some well known deceased personage, stating, "I see the third party holding very tightly in their hand the three of diamonds," which is also found to be correct and the note dropped to audience to prove authentic.

The performer states that the spirits have been quite successful and is going to solicit their aid in order that he himself can determine the fourth and last card. A drawing frame is brought forth with several pieces of paper thereon. Performer writes something in Yiddish; pretends to hear remark that that isn't the correct card; tears off sheet and writes another name, this time in Chinese. Again pretends to hear that he has written the wrong name, so threes again; this time draws a picture of the correct card, or writes out the suit and number.

End of Modern Card Effects and How to Perform Them.