

125 Tricks Cards

With



OR

SLEIGHT OF HAND

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M.I.M.C. (LONDON)

125 Tricks With Cards Or Sleight of Hand

Introductory

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Out of all types of sleight-of-hand and other kinds of tricks, few are so attractive to the average amateur as those performed with the assistance of a deck of cards. In nearly every group can be found at least one individual who can do one or more cards tricks, but the person who has at his fingertips the ability to present in the correct manner a fairly continuous number is still rare.

Therefore the person who has the patience to master some of the better tricks to the point where they can be presented with confidence and success really is unique. These tricks are not learned to the point of perfection at one or two trials. Naturally, there are some who can learn to understand a trick with a few readings of the instructions, but there is something else that also must be studied—the correct movement of the fingers. The tricks must be performed deftly and with as smooth a flow of motion as possible. The action must not be jerky and incoherent or the entire effect is spoiled and usually the secret of the trick given away.

Palming, passing and forcing are perhaps the backbone of the card trick sequences. These instructions should be studied to the point where they can be performed with hardly any more difficulty than it is to raise a fork to one's lips.

The history of card tricks goes back to the middle ages and for years it was regarded as genuine magic to be able to perform some of the stranger sleights, as are offered in this book. However, the secrets are so simple that once understood they are very seldom forgotten.

Of course, there is more to card tricks than the mere presentation of the motions. You must develop a continuous line of patter, as the stage performers term it, to keep up the interest of the audience and also to direct the attention of the audience from your

fingers when a sleight is about to be performed. You will have to imitate the ventriloquist and his "speaking dummy" whom he holds on his knees. The audience watches with rapt interest the movements of the dummy, which is just what the ventriloquist wants, for then they won't see the corners of his own mouth moving while the words apparently are coming out his "stooges'" lips.

The beginner can rest assured of one thing and that is that the tricks in this book are those used by some of the foremost masters. The experts who worked out the correct presentation of the tricks contained in this book all were recognized as among the real masters. The tricks are sound and when properly presented will render the effects desired.

There are many tricks which do not require any equipment and it frankly was the intention of the publishers to include as many of this type as possible. Most of the equipment required with some of the more elaborate tricks can easily be obtained. Much of it can be made by the performer, if he is genuinely interested in the possibilities. In fact, most of the masters who appeared for years on the stage and in private manufactured their own equipment. Frankly, most of the equipment on the market is copied from products which those masters devised.

Whether the reader wants to enter into the consideration of these more intricate possibilities is entirely up to himself. The book abounds with numerous tricks and sleights which can be mastered within a short period of time and the publishers confidently predict that once the easier tricks have been mastered the desire to perform the harder ones will be hard to suppress.

There are some who contend that card tricks really started shortly after playing cards were introduced into Europe and were worked out by the

world's first cheats in card games. As soon as the craze for cards became general there were those who worked out a few of the simpler ways whereby cards could be switched to the benefit of either one or more individuals in those games where wagers and stakes were being sought after. Naturally, the number of these early cheats was small and until their nefarious scheme was suspected they had gained considerable riches, according to these historians. However, it was not long before their schemes were uncovered and became, to a certain extent, the knowledge of so many that it was impractical to use them at gaming tables. To beat this situation the cheats merely concentrated on finding new methods at palming cards, switching cards, stacking the decks, etc., etc., usually managing to keep just a little bit ahead of their pursuers. While the nature of card tricks is fairly well understood the method of doing them is still more or less a general mystery. This is why so many respectable persons are annually lured into games by professional gamblers who understand card tricks and against whom the unsuspecting victim has no chance of competing. The annual toll runs into many hundreds of thousands and the professional gambler always will find victims because so few persons understand what can be done with a pack of cards, a fertile mind and deft fingers.

Of course, the great majority of card tricks that have been handed down through generation after generation are based on the great opportunity for entertainment which they offer. Cards can be made to rise from the table, flutter through the air, change their identities while in full view of everyone—in fact so many things can be done that suggest strongly of black magic that the conscientious performer can make peoples' hair literally stand on end.

Equipment and accessories became the result of a desire for variety in programs and entertainments by the old masters. Once these masters had perfected all known tricks and sleights they immediately sought more. The new ones were the result of efforts

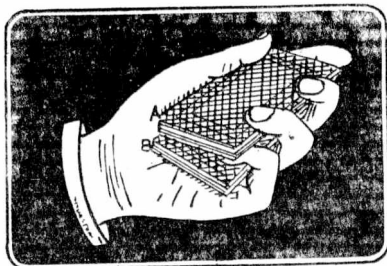
and studying that sometimes covered many years. For instance, the trick in which a card is torn up by the audience and then made to reappear whole, in a frame on the stage, with the exception of a single piece of the supposedly torn card missing, actually took years to work out. But when it was perfected the old master knew when he said he could do the trick that it would be done smoothly and that the amazement of the audience at seeing the torn corner reappear and furthermore to have one of the audience fit in the piece he retained when the card was ripped to shreds would be almost unbelievable. Still, this trick can be worked out if the special equipment is obtained.

Of great value also is the ability of the amateur to appear exceedingly natural during the presentation of what tricks he may have mastered. There should be little in his action to indicate that he considers himself a finished magician. The magician usually accomplishes his feats to the accompaniment of vast flourishes, excessive fanfare, etc., by which he impresses his audience of the great difficulty and strain coincident with presentation of his tricks. The amateur who can perform a sequence of card tricks in a fashion that makes it appear that it requires almost no effort makes his audience wonder the most. The patter can be casual and easy, just as though it were part of the ordinary conversation. When the audience sees the cards do strange tricks with almost no effort they become so impressed that there is always the demand for more and also attempts to imitate, which naturally always come to failure and which greatly increase the respect for the performer.

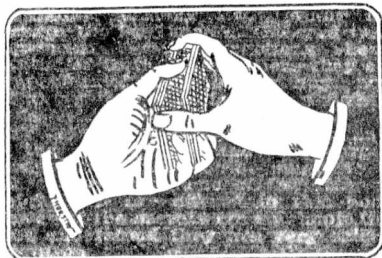
The special equipment, of course, does not fit in with the plans of the person desiring to present card tricks as a casual interlude in what may be a card party or a house party. Equipment always suggests careful preparation and naturally the performer must be careful to make his appearance, patter, etc., appear in line with the nature of his special equipment.

125 Tricks with Cards Or Sleight of Hand

To be a successful artist, it is essential that this, the pass, be mastered to the point where absolutely no chance of failure exists. The deck is held as in the first illustration, with

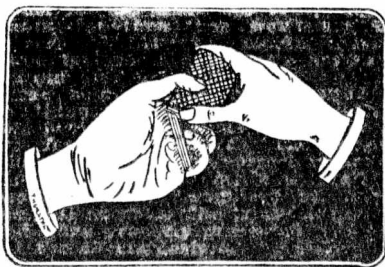


the little finger of the left hand inserted over the card to be brought to the top. Now cover the deck with the right hand. Grasp the lower portion of the deck lengthwise between the second



finger at the upper, and the thumb at the lower end, the left thumb lying slightly bent across the pack. Press the upper edge of the lower packet into the fork of the left thumb so

that the two packets will be in the position depicted in the second illustration. Fingers of the left hand are now extended, causing the upper portion of the deck to be drawn away, at the



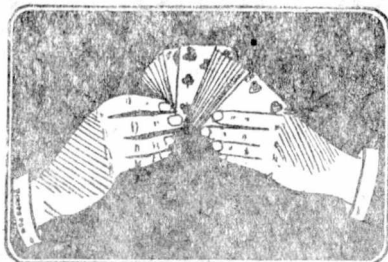
same time raising (with the right hand) the lower edge of the under deck until the edges of the packets just clear each other. Here refer to the third illustration. When the packets are at this position by the mere act of closing the left hand they will be brought together as at first except that they have changed places and the desired card will now be on the top. The letters A and B in the illustrations will make this clear.

THE FORCE

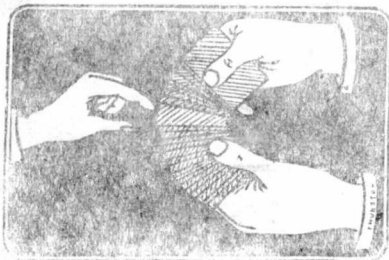
This trick consists of being able to make a spectator select a certain card, something which is positively indispensable in certain tricks.

It always has proven difficult to teach a novice how to accomplish this trick in writing, but actual experiment will soon show results. The card you wish selected is generally at the top or at the bottom of the deck, the pass is now being made (bringing the particular card to the middle) and the deck is spread out fanwise the second

finger of the right hand meanwhile pressing on the bottom of the necessary card, as the illustration shows. Now a spectator is asked to select a card from the deck, the performer meantime running the cards quickly from hand to hand and, as the spectator's fingers approach the deck, the second finger of the right hand literally pushes the desired card into his



hands as indicated in the second illustration, which shows how the card is pushed forward. To be absolutely sure of success the card to be forced should be a bit more exposed than the others. This, however, is merely the outline of the trick, and to be



successful it must be tried again and again. Indifference is one of the greatest assets when the trick is offered.

However, there is an escape should the spectator decline to take the suggested card. Should this happen, merely suggest that he replace the card in the deck anywhere, put the little finger on it, make the pass bringing it to the top, from which position it can be palmed off, or the trick finished as the fancy dictates. The card is now forced on some more accommodating person.

THE DIVINING CARD

Provide a pack in which there is a long card; open it at that part where the long card is, and present the pack to a person in such a manner that he will naturally draw that card. Then tell him to put it into one part of the pack, and shuffle the cards. You

take a pack and offer the same cards in like manner to the second and third person, taking care that they do not stand near enough to see the card each other draws.

You then draw several cards yourself, among which is the long card, and ask each of the parties if his card be among those cards; he will naturally say yes, as they have all drawn the same card. You then shuffle all the cards together, cutting them at the long card; you hold it before the first person so that others may not see it, and tell him that it is his card. You then put it in the pack, shuffle it, and cut it again at the same card, and hold it to the second person, and so to the rest.

You can perform this recreation without the long card in the following manner:

Let any person draw a card, and replace it in the pack. You then make the pass, and bring that card to the top of the pack and shuffle them without losing sight of that card. You then offer that card to the second person, that he may draw it and put it in the middle of the pack. You make the pass, and shuffle the cards the second time in the same manner, and offer the card to the third person, so again to the fourth or fifth.

DECEPTIVE SHUFFLES

There are three kinds. The first is to mix all the cards excepting one, of which you never lose sight. To do that, you must in the first place put it upon the pack, then take it in the right hand, retaining the balance of the pack in the left; with the thumb of this last hand, slip into the right hand five or six other cards upon this reversed card, and upon these last five or six again, and so on until all the pack is found in your right hand. By this means the reserved card will be found at the bottom, and if at the moment you return the whole pack into the left hand excepting only the uppermost card, you can pass successively all the cards from the left to the right hand, through placing the cards alternately above and below the aforesaid uppermost reserved card, until you reach the reserved card, which you put on the top, or the bottom, as circumstances require.

The second deceptive shuffle consists in taking from the right hand, the uppermost half of a pack held in the left, in moving adroitly the annular finger of the right, to allow the cards to slip without deranging their order; and notice: 1st. That after having moved the cards of a pack with the annular finger of the right hand as we have said, it is necessary to place beneath the pack in the right hand a card, and one or two others immediately following it, to make pretence of leaving some wholly underneath. These,

however must be brought back under the package in the left hand. 2d. That the package in the left hand, which was in the first instance beneath, and which is actually above ought to be taken into the right hand to be returned slowly to its first place.

The third deceptive shuffle consists in making the pass to retain the cards in the right hand, and to divide the inferior portion into three other little packages, of which the first falls upon the table, the second to the right, and the third to the left. The upper half is then placed in the middle; should you transport upon this half the packages of the right and the left, while following the same order, and employing alternately the right hand and the left for greater quickness, and to cause it to appear that you shuffle by chance and without premeditation. The cards, while appearing to commingle, will be found never to have changed places.

TO SMUGGLE A CARD

To smuggle a card, it is necessary, first to hold it between the index and middle finger of the right hand, and to hold the rest of the deck in the left hand, between the finger and thumb of that hand. The upper card, which you desire to substitute, ought to be a little advanced toward the right hand.

In this position the middle, annular, and little fingers of the left hand are perfectly free, and it is with these fingers that you must take the card which is in the right hand, and when that is brought near the left hand, in the twinkling of an eye take from it the uppermost card which you wish to substitute.

TO SLIP A CARD

To slip a card it is necessary, first to hold the deck in the right hand, and show the spectator the undermost card, which we will suppose to be the Ace of Diamonds; second, turn the pack upside down, under pretence of taking this Ace of Diamonds; third, take instead of the Ace of Diamonds, the card immediately following it, in causing this Ace of Diamonds to slip behind with the annular and little fingers of the right hand, which you have dampened a moment before with some saliva. The finger of the left hand, with which is drawn the second card instead of the first below it, should be likewise moistened with saliva.

TO CARRY AWAY A CARD

To carry away one or more cards, it is necessary: 1. To hold in the left hand the cards you design to carry away, poised diagonally over the others, and a little advanced toward the right hand.

2. Take these cards with the left hand, pressing them slightly between the little finger and thumb.

3. Lean your right hand carelessly upon the edge of a table to conceal the fraud.

TO PLACE A CARD

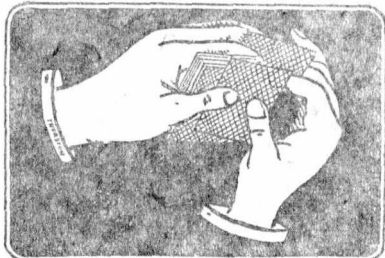
Upon other cards held in the left hand the instant you ask the spectator to place his hand upon the pack.

The instant you have placed the card remove slightly the right from the left hand, in such a manner that you almost touch the cards with the little finger, as if to indicate to the spectator the place where you invite him to put the hand. By this means he will not pay attention to the fact that the hands are brought toward one another to operate a slight change, and he honestly places his hand when too late to prevent one.

THE CHANGE

A card held in the hand mysteriously changes to an entirely different one.

The card to be changed is held between the first and second finger of the right hand, the pack being held in the left, with the card for which the first is to be changed slightly projecting from the top. The right hand now makes a sweeping motion, and, as it



passes the pack leaves the card at the bottom and brings away, with the thumb and first finger the top one. This may appear to the neophyte to be impossible of undetectable execution, but with even a little practice it will be found that a perfect illusion can be created. If the body makes a half turn from right to left, it will greatly facilitate the deception, or if done in the act of addressing a spectator, and slightly bending forward at the same time.

THREE CARDS BEING PRESENTED TO THREE PERSONS, TO GUESS WHICH EACH HAS CHOSEN

As it is necessary that the cards, presented to the three persons should be distinguished, we shall call the first A, the second B, and the third C; but the three persons may be at liberty to choose any of them they please. This choice, which is susceptible of six different varieties, having been made,

give the first person 12 counters, to the second 24, and to the third 36; then desire the first person to add together the half of the counters of the person who has chosen the card A, the third of those of the person who has chosen B, and the fourth part of those of the person who has chosen C, and ask the sum, which must be either 23 or 24; 25 or 27; 28 or 29, as in the following table:

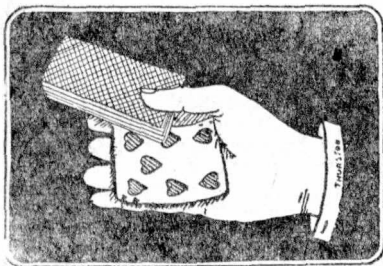
First.	Second.	Third.	Sums.
12	24	36	
A	B	C	23
A	C	B	24
B	A	C	25
C	A	B	27
B	C	A	28
C	B	A	29

This table shows that if the sum be 25, for example, the first person must have chosen the card B, the second the card A, and the third the card C; and that if it be 28, the first person must have chosen the card B, the second the card C, and the third the card A; and so of the rest.

THE ORDINARY PALM

It is often necessary to palm or conceal a card in the palm of the hand. Suppose, for instance, a card is chosen from the pack and replaced. The "pass" is then made and the card brought to the top. The pack is now held in the left hand, the right hand approaches the same, and with the second finger pushes forward the top card an eighth of an inch or more, at the same time exerting a slight pressure upon it. This causes the card to be fitted into the palm of the right hand, which forthwith grasps the pack between the first finger and thumb.

The pack can now safely be handed to another spectator to thoroughly shuffle, and, when returned, the performer has no difficulty in secretly replacing the palmed card on top.



While the card is palmed, allow the hand to hang down in a careless position, and never, under any circumstances, even glance at it.

The beginner should devote as much time as possible to the practice of the

foregoing sleights, as when he is proficient innumerable new tricks and combinations will suggest themselves to his mind.

TO PRODUCE A PARTICULAR CARD WITHOUT SEEING THE PACK

Take a deck of cards with the corners cut off. Place them all one way, and ask a person to draw a card; when he has done so, while he is looking at it, reverse the pack, so that when he returns the card to the pack, the corner of it will project from the rest; let him shuffle them; he will never observe the projecting card. Hold them behind your back. You can feel the projecting card—draw it out, and show it.

TO CALL FOR ANY CARD IN THE PACK

This is a very simple trick, but will greatly astonish an audience to whom it is not known. Seat yourself at a table so as to have the whole of the company as much as possible in front of you and at some distance. Take the pack of cards as it usually lies, and, in passing it under the table or behind you, glance at the card which happens to be exposed; then, pretending to shuffle the cards, place the one you have seen back to back on the other side of the pack, and holding the cards firmly by the edges, raise your hand between you and the company, and show the card you have seen, calling out, at the same time, what it is.

Observe which card is facing you, (for you have now the whole pack facing you, except the one card which is shown to the spectators,) pass them under the table again, and transfer the card you have just seen to the other side of the pack, handling the cards as if shuffling them; again exhibit, and cry out the name of the card turned to the company, taking care to notice the card that faces yourself, which change as before and so on. By this means you may go over the whole pack, telling each card as it is exposed, without looking at the cards, except when they are held between you and the spectators, and when they are anxiously looking at them themselves to see whether you are right or not.

THE CHANGEABLE ACE

Take the Ace of Diamonds, and place over it with paste or soap so as to slip easily, a club cut out of thin paper, so as to entirely conceal it. After showing a person the card, you let him hold one end of it, and you hold the other, and while you amuse him with discourse, you slide off the club. Then laying the card on the table, you bid him cover it with his hand; you then knock under the table, and command the club to turn into the Ace of Diamonds.

THE CONVERTIBLE ACES

This trick is similar to the foregoing. On the Ace of Spades fix a Heart and on the Ace of Hearts, a Spade, in the manner already described.

Show these two Aces to the company; then, taking the Ace of Spades, you desire a person to put his foot upon it, and as you place it on the ground draw away the Spade. In like manner you place the seeming Ace of Hearts under the foot of another person. You then command the two cards to change their places.

THE METAMORPHOSED CARDS

In the middle of a pack place a card that is a little wider than the rest, which we will suppose to be the Jack of Spades, under which place the Seven of Diamonds, and under that, the Ten of Clubs. On the top of the pack put cards similar to these and others on which are painted different objects, viz.:

First Card....A Bird.
Second Card...A Seven of Diamonds.
Third Card...A Flower.
Fourth Card...Another 7 of Diamonds.
Fifth Card...A Bird.
Sixth Card...A Ten of Clubs.
Seventh Card...A Flower.
Eighth Card...Another Ten of Clubs.

Then seven or eight indifferent cards, the Jack of Spades, which is the wide card, the Seven of Diamonds, the Ten of Clubs, and the rest any indifferent cards.

Two persons are to draw the two cards that are under the wide card, which are the Seven of Diamonds and the Ten of Clubs. You take the pack in your left hand, and open it at the wide end, as you open a book, and tell the person who drew the Seven of Diamonds to place it in that opening. You then blow on the cards, and without closing them, instantly bring the card which is at top, and on which a bird is painted, over that Seven of Diamonds. To do this dexterously, you must wet the middle finger of your left hand, with which you are to bring the card to the middle of the pack. You then bid the person look at his card, and when he has remarked on the change, to place it where it was before. Then blow on the cards a second time, and bringing the Seven of Diamonds, which is at the top of the pack, to the opening, you bid him look at his card again, when he will see it is that which he drew. You may do the same with all the other painted cards, either with the same person or with him who drew the Ten of Clubs.

The whole artifice consists in bringing the card at the top of the pack to the opening in the middle, by the wet finger, which requires no great practice. Do not let the pack go out of your hands.

THE GAME OF THE CLANS

Have in readiness a pack of cards, all the cards of which are arranged in successive order—that is to say, if it consists of fifty-two cards, every thirteen must be regularly arranged, without a duplicate of any one of them. After they have been cut (do not suffer them to be shuffled) as many times as a person may choose, form then into thirteen heaps of four cards each, with the colored faces downward, and put them carefully together again. When this is done, the four kings, the four jacks, the four queens, and so on, must necessarily be together.

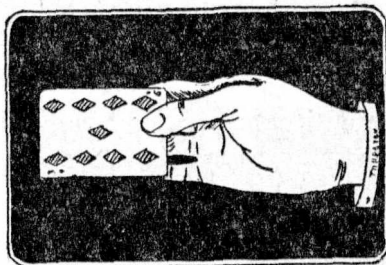
TO TELL THE NUMBER OF CARDS BY THE WEIGHT

Take a parcel of cards—say forty—and privately insert among them two long cards; let the first be, for example, the fifteenth, and the other the twenty-sixth, from the top. Seem to shuffle the cards, and cut them at the first long card; poise those you have taken off in your hand, and say, "There must be fifteen cards here;" then cut them at the second long card, and say, "There are but eleven here;" and poisoning the remainder, exclaim, "And here are fourteen cards." On counting them, the spectators will find your calculations correct.

THE CONTINUOUS FRONT AND BACK HANDPALM AND TRICKS IN CONNECTION THEREWITH

We will first of all describe the method of working this trick with one card.

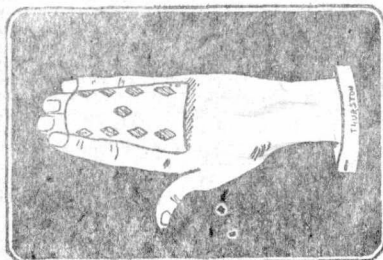
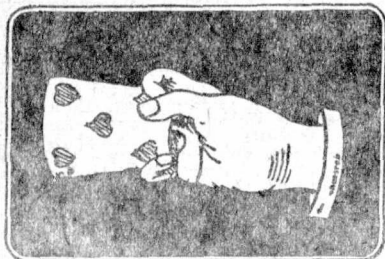
To begin with, the card is held between the tips of the middle finger and thumb, as illustrated.



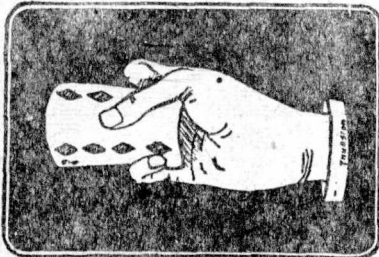
The first and little fingers now grip the card.

The two middle fingers are next bent and brought down under the cards and round to the front of same, thereby causing the card to revolve between the first and fourth fingers, as though on an axis, and assume the position on the back of the hand clipped between the first and second and third and fourth fingers.

After considerable practice it will be found that all the movements will become practically one, and the card will apparently vanish from the hand



without the most astute spectator having the faintest idea where, especially if the manipulation is accomplished with a sweeping motion, as though the



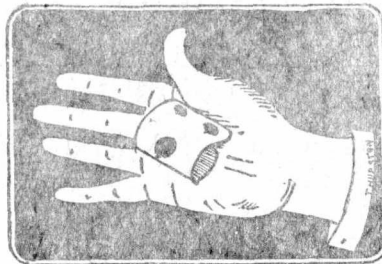
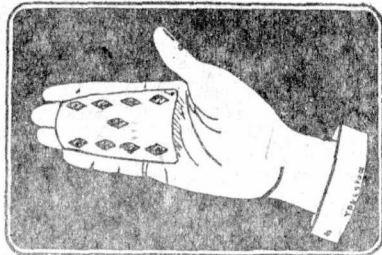
card were thrown in the air.

Now to reverse the card to the front of the hand again, so as to enable the back of the hand to be shown to the audience.

To accomplish this, the fingers bend forward so that the thumb can press on the middle of the face of the card, and pull it sharply round to the front of the hand, where it is held between the fingers, as shown.

The principal difficulty encountered by students when learning this sleight is to prevent the audience from catch-

ing a glimpse of the cards as they are brought from the back to the front of the hand, or vice versa. This can, however, be surmounted by practising



before a mirror, as you will then be able to ascertain the exact angle at which the movement can be indetectably accomplished.

To further heighten the effect of the sleight when the card is in position with the back of the hand, of course, facing the audience, push the card down into the palm as shown.

This movement, which is absolutely impossible to describe in writing, will become apparent to the learner after a few trials.

With the card in this position, of course, the fingers and thumb can be spread wide apart.

When manipulating more than one card, the above movements all hold good with the exception of bringing the cards from the back of the hand to the front. Instead of the thumb pulling the cards round to the front, which would practically be impossible, it simply presses upon them, while the first finger moves to the other end of the cards, and pushes them down.

The foregoing is the correct method of executing the continuous front and back handpalm.

TO MAKE A CARD PASS FROM ONE HAND INTO THE OTHER

Take two Aces, the one of Spades and the other of Hearts; then put on that of spades the mark of Hearts,

der will indicate the spots of the card which has been drawn: if the remainder is 11, it has been a jack, if 12 a queen, but if nothing remains it has been a king. The color of the king may be known by examining which one among the cards is wanting. The trick may thus be explained. In the deck of cards there are 13 of each suite; the sum of all the spots of each suite, calling the jack 11, the queen 12, and the king 13, is seven times 13, or 91, which is a multiple of 12; consequently, the quadruple of this sum is a multiple of 13 also; if the spots then of all the cards be added together, always rejecting 13, we must at last find the remainder equal to nothing. If a card the spots of which are less than 13, has been drawn from the deck, the difference between these spots and 13 will be what is wanting to complete that number; if at the end, then, instead of receiving 12, we reach only 10, for example, it is evident that the card wanting is a three, and if we reach 13, it is also evident that the card wanting is equivalent to 13, or a king.

TO CHANGE A PACK OF CARDS INTO VARIOUS PICTURES

Take a pack of cards and paint the backs of one-half of the pack with what figures you think fit—as men, birds, women, flowers, etc. Also paint the faces of the other half of the cards in the same manner; thus you will have a complete pack of odd pictures, and may, by showing the faces of that part of the pack whose backs only have been painted, and then by a momentary shuffle, apparently transform them into a set of grotesque figures produce much amusement.

EXPERT CARD MANIPULATION

Seven or eight cards are selected (not forced) in a bunch from a previously shuffled pack. The performer can instantly name the chosen cards.

The artist first shuffling the pack, a spectator is then asked to name any card, whereupon the performer states its correct position in the pack, and to corroborate his assertion, immediately proceeds to cut the pack at the desired card.

Three cards are selected by a member of the audience, and, without looking at same, are placed by himself in his pocket. The performer now calls out the name of a certain card, which we will suppose is the eight of diamonds, and requests the spectator to take one of the three cards from his pocket, which upon examination, is shown to be the eight of diamonds. This is repeated with the remaining two cards.

The foregoing are but a few of the many brilliant and bewildering tricks possible of performance by the method we are about to describe.

Many have for some time past been accustomed to present this series of tricks at all private engagements, and can, without hesitation, emphatically state that for parlor or drawing room work there are no better card-tricks extant.

The principal secret of the whole of the tricks herein explained lies in the novel prearrangement of the pack of cards used.

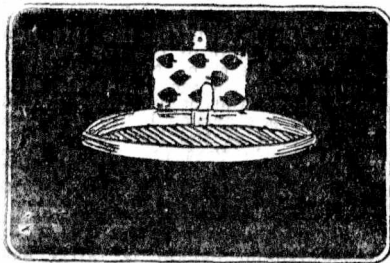
The cards should, in the first place, be laid out on the table in the order as shown.

The second card (the four of spades) should now be placed on (the ace of clubs), then the third one (the seven of hearts), and so on to the end.

It will be observed that each card is three higher than the one immediately behind it, the arrangement of the suites being: Clubs, spades, hearts, diamonds. The precise arrangement of the suits is practically immaterial, and it would, perhaps, be as well for the student to adopt a system of his own. The arrangement of the Court cards is: Jack—11, queen—12, king—13, so that supposing the bottom card of the pack was the jack of clubs, the performer would instantly know that the next card beginning at the top of the pack is the ace of spades.

The performer should, by means of his pocket or otherwise, exchange the pack he has been previously using, for a similar pack, prepared as just described.

For stage or drawing-room purposes, a very ingenious little piece of apparatus has recently been devised to enable the artiste to indetectably change one pack for another, and as it would be most useful in this case, we think we cannot do better than give readers a description of it.



The principal part of this piece of apparatus consists of a metal ring, 6 or 8 inches in diameter, to which is attached a black cloth bag. To the ring is soldered a flat strip of metal, having riveted to it a spring clip. By means of a sharp point protruding from the rear, the apparatus can be easily and quickly attached to the back of a chair

by pushing the point into the wood-work. In the clip is inserted a pack of cards arranged in the order I have explained, which the performer must substitute for an ordinary pack by means of the following ruse:

With the pack in the right hand, he takes hold of the chair in such a manner that the thumb only is visible to the audience, the pack and the fingers being hidden by the back of the chair.

The left hand now takes hold of the seat of the chair, which is set on one side, as if it were in the way. During this operation the pack of cards is dropped from the right hand into the bag, and the duplicate pack removed from the clip. If this is done neatly and without undue haste, the audience will never suspect that a change has been accomplished.

A more simple change, but which will answer the purpose quite as well, especially for an impromptu performance, is to simply place the pack which you have been using in your coat pocket, and an instant later take out from the same pocket the prepared pack.

The performer next proceeds to make what is known as a false shuffle with the prepared pack. As this is a most useful adjunct to many beautiful experiments with cards, we will describe two of the methods employed in its execution.

First Method

This is one of the very many deceptive sleights originated by the celebrated Professor Charlier, and is undoubtedly the best false shuffle in existence, but owing to the great amount of practice required for its successful accomplishment, it is rarely made use of except by professionals, but if thoroughly mastered the performer can deceive experts.

The pack is held in the left hand, and three or four of the top cards are passed into the right. Now pass the remaining cards in small parcels alternately above and below these but the cards that are passed below are taken from the top of the left-hand packet, and the cards that are placed above are passed from the bottom of the left-hand packet, this being exactly the reverse of the ordinary movement.

To pass the cards from the top of the left-hand packet to the bottom of the right-hand packet is fairly easy, they being pushed forward with the left thumb, but it is the reverse movement that is difficult.

We recommend this style of false shuffle to the lover of deceptive sleights, but for those who do not care to devote sufficient time for its indetectable execution we herewith describe a very easy, but at the same time effective false shuffle originated by the author.

Second Method

The pack is held in both hands, as shown. The lower half of the pack is now removed with the right hand, but in doing so a few of the hindermost cards of the pack in the left hand are left slightly protruding as in the illustration.

The parcel in the right hand is now replaced on the front of the pack. If this is repeated with rapidity, the effect to the audience will be that the cards are thoroughly mixed, whereas in reality they are only cut.



TO LET TWENTY PERSONS DRAW TWENTY CARDS AND MAKE EACH DRAW THE SAME

Let any person draw a card and put it back into the deck again, but where you know where to find it; shuffle the cards as before directed; then let another person draw a card, and be sure he takes the same the other did; proceed in the same way with all the persons but the one who may be last who is to draw another card, which also return to the pack, and shuffle, till you have brought both the cards together. Then showing the last card to the company, the other will show the trick.

TO MAKE A CARD JUMP OUT OF THE PACK AND RUN ON THE TABLE

This feat, if well managed, will appear marvelous. Having forced a card upon one of the company, after shuffling it up with the rest of the pack, you will know the card by feeling. You then take a piece of wax and put it under the thumb nail of your right hand, and by this wax you fasten an end of a hair to your thumb, and the other to the chosen card; spread the cards upon the table, and make use of some magic words, when, by drawing about your right hand, the chosen card is conducted round the table.

TO TELL ALL THE CARDS WITHOUT SEEING THEM

This trick, which is founded on the science of numbers, enables you to tell every card after they have been cut as often as your audience pleases, although you only see the backs of them. It is thus performed: A pack of cards are distributed face uppermost on the table, and you pick them up in the following manner—6, 4, 1, 7, 5, king, 8, 10, 3, jack, 9, 2, queen. Go through this series until you have picked up the whole of the pack. It is not necessary that you should take up the whole of one suit before commencing another. In order that the above order may not be forgotten, the following words should be committed to memory:

6	4	1
The sixty-fourth regiment beats the		
7	5	king
seventy-fifth; up starts the king, with		
8	10	3 jack
eight thousand and three men and		
9	2	queen
ninety-two women.		

The cards being thus arranged, the cards must be handed to the company to cut; they may cut the cards as often as they like, but it must be understood that they do it in bridge fashion—that is, by taking off a portion of the cards, and placing the lower division on what was formerly the upper one. You then take the pack in your hand, and without letting your audience perceive, cast a glance at the bottom card. Having done this—which you may do without any apparent effort—you have the key of the whole trick. You then deal out the cards in the ordinary way in 13 different sets, putting four cards to each set—in other words, you deal out the first cards singly and separately, and then place the fourteenth card above the first set, the next upon the second set, and so on throughout, until you have exhausted the whole pack.

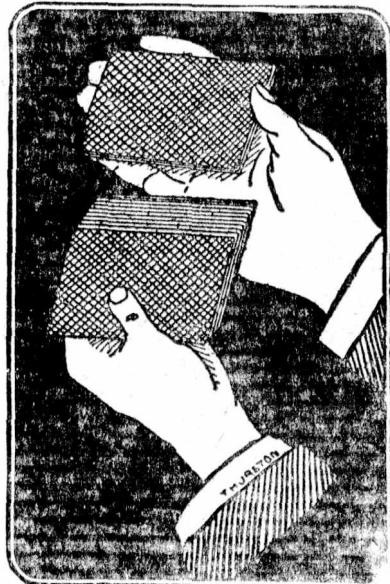
You may be certain now that each one of these thirteen sets will contain four cards of the same denomination—thus, the four eights will be together, and so with the four queens, and every

other denomination. The thirteenth or last set will be of the same denomination as the card at the bottom, which you contrived to see, and as they will be placed in exactly the reverse order of that in which you first of all picked them up, you may without difficulty calculate of what denomination each of the sets consists. For example, suppose an eight was the bottom card, you would find after a little calculation, that after being dealt out in the manner above described, they would be placed in the following order: King, 5, 7, 1, 4, 6, Queen, 2, 9, jack, 3, 10, 8; and repeating in your own mind the words which you have committed to memory, and reckoning the cards backward, you would say—

8	10	3	jack
Eight thousand and three men and			
9	2	6	4
ninety-two women; sixty-fourth regi-			
1	7	5	
ment beats the seventy-fifth; up starts			
king			
the king with, etc.			

TO INSTANTLY NAME ANY CARD CHOSEN

The pack is spread out fanwise to a spectator with a request for him to



select a card. When this is done the cards at the point where the chosen card was removed, thereby bringing the card that was next above the sel-

ected one to the bottom of the pack, and the artiste has simply to catch a glimpse of the bottom card, which tells him the name of the chosen one. For instance, suppose the bottom card was the six of spades, the performer knows that the selected card must be the nine of hearts, because hearts follow spades and, therefore, the next card (the one drawn) is a heart, and it will be remembered in the arrangement of the pack that each card is three higher than the preceding one. Therefore, if the bottom card is the six of spades, the selected card will be the nine of hearts.

TO TELL THE NAMES OF ANY NUMBER OF CARDS CHOSEN

A spectator is asked to take out a few cards in a bunch—eight or nine, or in fact as many as he likes. The cut is now made, and the bottom card noted, and the performer is able to instantly name the chosen cards. When this has been done, if the cards are replaced on the bottom of the pack one by one in the order chosen, the pack will still be in the correct condition for further tricks.

When naming the cards selected, so as not to give any astute member of the audience a chance to observe that each card is three spots higher than the preceding one, it is advisable not to call them out in their exact order.

Supposing the cards selected were the jack of spades, ace of hearts, four of diamonds, seven of clubs, ten of spades, king of hearts, three of diamonds, and six of clubs, the performer would name them in the following manner, thereby eliminating all suspicion of prearrangement:

Jack of spades, ace of hearts, then pass the four of diamonds and call the seven of clubs, then call the four of diamonds. But in placing the four of diamonds on the bottom of the pack, be sure to get it under the seven of clubs so as not to upset the order of arrangement. The performer will now have the seven of clubs on the bottom, so will instantly know that the ten of spades is the next card to be called.

In performing this trick generally ask three or four members of the audience to select a number of cards—all in bunches—from the top of the portion of cards held in the left hand.

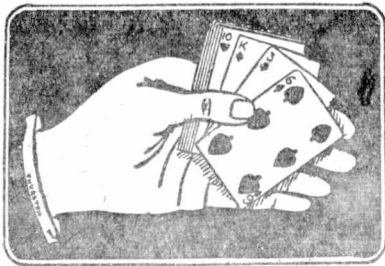
It is well to ask those who have selected cards to mix them before starting to call out their names, as this disarranges the order of the cards they hold, otherwise they might note the cards in their possession were called in the order they held them.

TO TELL THE EXACT POSITION IN THE PACK OF ANY CARD NAMED BY THE AUDIENCE

The following explanation will require a little study, but if the rules

are followed just as stated below, the student will soon comprehend the idea.

To begin with, the card is named by the audience, the performer so holding the pack as to see at a glance, and note the last four cards, as seen. These last four cards are: Ten of hearts, king of diamonds, three of clubs, and six of spades.



Say the card named is the three of spades. Now, according to table No. 1, you subtract the given card (three of spades from the first card of the suit (six of spades), which leaves three. Next multiply by four—twelve; therefore, the three of spades is the twelfth card from the top. Now cut the cards as near as possible to what you think is twelve. Should you cut at the eleventh card—which would be the king of clubs—you immediately know the card following a club is a spade, and if you cut at the king of clubs, the next card is three spots higher—the three of spades—so you open at the next card. Or, should you cut the pack at the thirteenth card, which in this case would be the six of hearts, you know a heart is preceded by a spade, and if you have the six of hearts, the card before it is the three of spades.

Table No. 1

The following table should be thoroughly learned and memorized.

We will suppose the performer has effected the change of packs, and is ready to find any given card in the pack, therefore he proceeds as follows:

Subtract the given card from first card of suit from the bottom of pack. Now multiply it by four, and deduct the number of cards following the first card of suit.

We will refer again to illustration. Say the given card is the five of hearts, subtract five from the first card of suit, which is the ten of hearts, five.

Now multiply by four—twenty, less the number of cards before the first card of suite from the bottom, which is three, which, deducted from twenty leaves seventeen. Therefore, the five of hearts is the seventeenth card from the top.

Table No. 2

If the card named is higher than the first card of suit from the bottom, subtract the given card from thirteen.

Now add the number of first card of suit, then multiply by four, less the number of cards following the first card of suit, and you will have the exact number of the given card from the top of the pack.

In the illustration the last four cards are the ten of hearts, king of diamonds,, three of clubs, and six of spades.

We will say the five of clubs is named, the three of clubs being the first card of suit.

As it is impossible to subtract five from three, you deduct it from thirteen (as explained in table No. 2), which leaves eight. Now add the number of first card of suit, which is three—eleven; multiply by four—forty-four, less the number of cards following the first card of suit (which is one)—forty-three. You will upon examination now find that the forty-third card is the five of clubs.

With a little careful practice the student will soon become familiar with the arrangement, and that which now appears somewhat difficult will become very simple and easy.

We can, within the space of three seconds, cut the pack to any given card.

TO TELL A CARD THOUGHT OF AND NAME ITS POSITION IN THE DECK

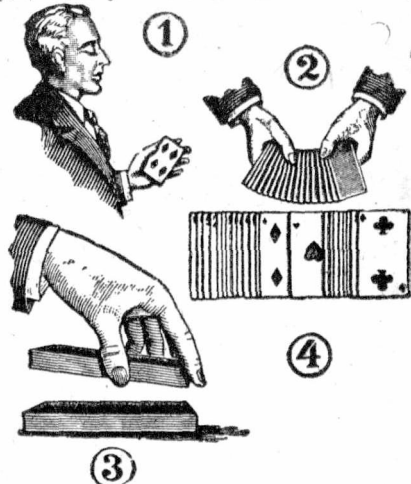
You take the deck, and present it to one of the audience, desiring him to shuffle the cards well, and also if he chooses, to give them to another person to shuffle the second time. You then cause the pack to be cut by several persons, after which you select one out of the company whom you request to take the pack, think of a card, and fix in his memory, not only the card he has thought of, but also its position in the deck, by counting 1, 2, 3, 4, and so on from the bottom of the pack, as far as, and including, the card thought of. You may offer to go into another room while this is being done, or remain with your eyes bandaged, assuring the company that, if they desire it, you will announce beforehand the number at which the card thought of will be found. Now, supposing the person selecting the card stops at No. 13 from the bottom, and that this 13th card is the Queen of Hearts, and supposing also that the number you have put down beforehand is 24, you will return to the room or remove your handkerchief, as the case may be, and without putting any question to the person who has thought of a card, you ask for the pack, and rest your nose

upon it, as if you would find out the secret by smelling. Then, putting your hands behind your back or under the table so that they cannot be seen, you take away from the bottom of the pack 23 cards—that is one fewer than the number you marked down beforehand—and place them on the top, taking great care not to put one more or less, as inaccuracy in this respect would certainly cause the trick to fail. You then return the pack to the person who thought of a card, requesting him to count the cards from the top, beginning from the number of the card he thought of. Thus if that card were the thirteenth, he will commence counting fourteen, and so on. When he has called twenty-three stop him telling him that the number you marked down was twenty-four; and that the twenty-fourth card, which he is about to take up is the Queen of Hearts; which he will find to be correct.

Be sure and have the number you name greater than that of the first position of the card in the pack; for instance, twenty-four is greater than thirteen.

ON THE SPOT

Secretly note the bottom card of the deck. Fan the deck out as in Fig. 2 and allow anyone to choose a card and conceal its identity from you. Then cut the cards into two piles, placing the card they select on the top pile. The pile with your secret card on bottom



should then be placed on the top pile. By going through the deck, you can readily pick out the selected card. It is the one immediately below your secret card.

TO CHANGE THE CARDS BY WORD OF COMMAND

You must have two cards of the same sort in the pack, for example a duplicate King of Spades. Place one next to the bottom card, and one at the top. Shuffle the cards without displacing those three, and show a person that the bottom card is the Seven of Hearts. This card you dexterously slip aside with your finger, which you have previously wetted, and taking the king of Spades from the bottom, which the person supposes to be the Seven of Hearts, lay it on the table, telling him to cover it with his hand. Shuffle the cards without displacing the first and last card, and shifting the other King of Spades from the top to the bottom show it to another person. You then draw that privately away, and taking the bottom card which will then be the Seven of Hearts, you lay that on the table, and tell the second person (who believes it to be the King of Spades) to cover it with his hand. You then command the cards to change places, and when the two parties take off their hands and turn up their cards, they will see, to their great astonishment, that your commands are obeyed.

"TWIN-CARD" TRICK

Another trick performed by means of "twin," or duplicate cards, as in the previous case, is to show the same card apparently on the bottom and at the top of the pack. One of these duplicate cards may be easily obtained. In fact, the pattern card which accompanies every deck may be made available for that purpose. Let us suppose, then, for a moment that you have a duplicate of the Queen of Clubs. You place both of them at the bottom of the deck, and make believe to shuffle them, taking care, however, that these two keep their places. Then lay the pack upon the table, draw out the bottom card, show it, and place it on the top. You then command the top card to pass to the bottom, and on the pack being turned up the company will see with surprise that the card which they had just seen placed upon the top is now at the bottom.

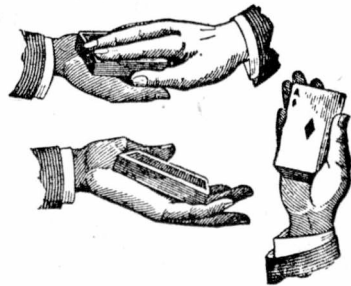
TEN CARDS BEING ARRANGED IN A CIRCLE TO TELL THAT WHICH ANYONE THOUGHT OF

Place the first ten cards of any suite in a circular form, as illustrated, the Ace being counted as one. Request a person to think of a number or a card, and to touch also any other number or card; desire him to add to the number of the card he touched the number of the cards laid out—that is, ten; then bid him count that sum backward, beginning at the card he touched, and reckoning that card at the number he

thought of; when he will thus end it as the card or number he first thought of, and thereby enable you to ascertain what that was. For example, suppose he thought of the number three, and touched the sixth card, if ten be added to six it will of course make sixteen; and if he counted that number from the sixth card, the one touched, in a retrograde order, reckoning three on the sixth, four on the fifth, five on the fourth, six on the third cards, and so on, it will be found to terminate on the third card, which will therefore show you the number the person thought of. When the person is counting the numbers, he should not, of course, call them out aloud.

TRICKY CARDS

Hold the deck as shown below, pre-



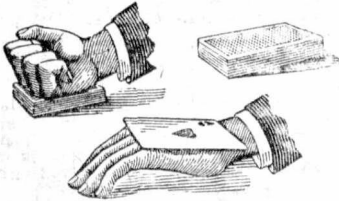
viously noting the bottom card. Slip the cards backward until someone tells you to stop. Slip the top cards from the rest of the deck, also slip out the bottom card with your thumb, and without looking, name it as the card at which you were told to stop.

TO PRODUCE A CARD FROM A NUT OR CHERRY STONE

Burn a hole through the shell of a nut or cherry stone and also through the kernel, with a hot iron, or bore it with an awl, and with a needle pick out the kernel, so that the hole in it may be as wide as the hole of the shell; then write the name of a card on a piece of fine paper, roll it up hard, put it into the nut or cherry stone, stop the hole up with some beeswax, and rub it over with a little dust and it will not be perceived; then, while some bystander draws a card, observe, "It is no matter what card you draw," and if you use cards well, you will offer him and he will receive a similar card to that you have rolled up in the nut. Give him the nut and a pair of crackers, and he will find the name of the card he drew rolled up in the kernel.

TO KNOCK A CARD THROUGH THE TABLE

To knock a card through a table, secretly moisten the back of your hand.



Strike it sharply on the deck. Then quickly slip your hand under the table and produce the card.

TO BURN A CARD, AND AFTERWARD FIND IT IN A WATCH

This is a trick out of which the professors of the art of legerdemain make much capital. In order to carry it out successfully, it is necessary to observe the following directions: You, in the first place, borrow from the spectators three watches, which are placed in boxes resembling dice boxes, and then laid upon a table and covered with a napkin. You then hand a pack of cards to one of the company, and he selects one at random, and it is thereupon entirely burned, and the ashes put into a box. Shortly afterward the box is opened, and the spectators are puzzled to find that the ashes are not there.

The three watches are then brought out and put on a plate, and one of the company, at your request, selects one and opens it; and the spectators perceive that a portion of the burned card is below the glass of the watch, and that in the watch-case underneath the watch is a miniature facsimile of the card destroyed.

And now we tell you the modus operandi by which this entertaining trick is performed. Having informed your confederate—for it is necessary that you should have one of the company in your confidence—of the suite and denomination of the card chosen, he stretches forward his arm and takes one of the watches from the table, and unobserved by the rest of the company deposits in it what is necessary. The napkin which covers the watches must be supported by bottles or articles of a similar shape, otherwise your confederate would not be able to take away the watch without being seen.

The ashes of the burned card are made to disappear from the box by having a double lid, so arranged that when the box is closed the upper lid will fall upon the ashes; and as it fits closely to the bottom, the deceived

spectator will think that the ashes have really vanished, and that the remnants are in process of being formed afresh into the miniature card which is discovered in the watch.

THE CARD IN THE EGG

Before commencing this trick, you must provide yourself with a hollow stick about ten inches long and three-quarters of an inch in diameter. You must also have another round stick to fit this hollow, and slide in it easily, with a knob to prevent its going through the tube, which must be open at both ends. The stick which fits the tube must be of the full length of the tube, exclusive of the knob.

Having steeped a card in water for twenty minutes, you peel off the face of it, and double it up twice, so that it becomes just one-quarter the size of an ordinary card. Then roll it up tightly, and thrust it up the tube till it becomes even with the bottom. You then thrust in the stick till it just touches the card.

You now take a deck of cards, and request one of the company to draw one; but be sure to let it be a similar one to that you have in the stick. You can do this by forcing. As soon as it is returned to the pack you shuffle the cards, and while you are shuffling you let the card fall into your lap. Then calling for a number of eggs, you request some person in the company to select one of them. In order that it may not be suspected that you have a confederate, you request any two persons in the company to volunteer to choose an egg each, and then to decide between themselves which shall contain the card. Having done this, and the company seeing that the shell of the egg has not been broken, you place the egg in a saucer, break it with your wand, and pressing the knob with the palm of your right hand, the card will be driven into the egg. You may then show it to the spectators.

THE CARD IN THE POCKET-BOOK

A confederate is previously to know the card you have taken from the pack and put into your pocket-book. You then present the pack to him, and force one in the usual way (which we will suppose to be the King of Hearts) and place the deck on the table. You then ask him the name of the card, and when he says the King of Hearts, you ask him if he is not mistaken, and if he is sure that the card is in the deck. When he replies in the affirmative, you say: "It might be there when you looked over the cards, but I believe it is now in my pocket; then desire a third person to put his hand in your pocket and take out your book; when it is opened the card will appear.

**TO PICK OUT A CARD THOUGHT OF
BLINDFOLDED**

Take twenty-one cards, and lay them down in three rows, with their faces upward; when you have laid out three, begin again at the left hand, and lay one card upon the first, and so on to the right hand; then begin on the left hand again, and so go on until you have laid out the twenty-one cards in three heaps, at the same time requesting any one to think of a card. When you have laid them out, ask him which heap his card is in; then lay that heap in the middle between the other two.

This done, lay them out again in three heaps as before, and again request him to notice where his noted card goes, and put that heap in the middle as before. Then taking up the cards with their back toward you, take off the uppermost card, and reckon it one; take off another, which reckon two; and thus proceed till you come to the eleventh, which will invariably prove to be the card thought of. You must never lay out your cards less than three times, but as often above that number as you please. This trick may be done without you seeing the cards at all, if you handle and count them carefully. To diversify the trick, you may use a different number of cards but the number chosen must be divisible by three, and the middle card, after they have been thrice dealt as directed will always be the one thought of; for instance, if done with fifteen cards, it must be the eight, and so on, when the number is even, it must be the exact half; as, if it be twenty-four, the card thought of will be the twelfth, etc.

**THE CARD FOUND OUT BY THE
POINT OF A SWORD**

When a card has been drawn, you place it under the long card, and by shuffling them dexterously you bring it to the top of the pack. Then lay or throw the pack on the ground, observing where the top card lies. A handkerchief is then bound round your eyes, which ought to be done by a confederate in such a way that you can see the ground. A sword is then put in your hand, with which you touch several of the cards, as if in doubt, but never losing sight of the top card, in which at last you fix the point of the sword and present it to the party who drew it.

**TO NAME THE CARD UPON WHICH
ONE OR MORE PERSONS FIX**

There must be as many different cards shown to each person as there are cards to choose; so that, if there are three persons you must show three cards to each person, telling the first to retain one in his memory. You then lay the three cards down, and show

three others to the second person, and three others to the third. Next take up the first person's cards, and lay them down separately one by one, with their faces upward; place the second person's cards over the first, and the third over the second's, so that there will be one card in each parcel belonging to each person.

Then ask each of them in which parcel his card is, for the first person's will always be the first, the second person's the second, and the third person's the third, in that parcel where each says his card is.

**A MECHANICAL CARD FOR THE
BACK-HAND PALM**

Having received so many inquiries from amateur performers as to whether it was possible to obtain a mechanical card for performing the continuous front- and back-hand palm, some time ago an expert devoted considerable labor and time to devising a card by which this otherwise exceedingly difficult sleight can be accomplished with ease; and as many readers of this book may not be inclined to spend sufficient time to learn the sleight-of-hand method hereinbefore described, we will explain the easier plan.



The illustration shows the manner of preparing the card; AA are slits cut one on each side of the card, as near the edge as possible; BB are tiny rings soldered to the clips CC (all painted flesh

and on that of Hearts the mark of spades; which you will do easily, by splitting a card of each color, which you are to cut out with dexterity, in order, that the mark be very neat; then rub lightly on the back of the spade and heart that you have cut, a little soap or very white pomatum; put the mark of Hearts on the Ace of Spades, and the mark of Spades on the Ace of Hearts, taking care to let the one cover the other completely, and make all your preparations before you begin your experiments.

Then divide your deck of cards into two parcels, and under each parcel put one of your two Aces thus prepared; afterwards take with your right hand the parcel under which is the Ace of Hearts, and with your left that where Ace of Spades is.

Then show the company that the Ace of Hearts is on the right hand and the Ace of Spades on the left; and when everybody is convinced of it say, "Ladies and gentlemen, I command the Ace of Hearts, which is in my right hand to pass to my left, and the Ace of Spades to take its place." It may be proposed to have both arms tied to prevent their joining and communicating.

All the secret consists of is making a quick movement when you give your command. During this movement you must slip with dexterity your little finger over each of the marks, in order to rub it off, whereby the marks of Spades and Hearts that were sticking to the two cards, by the means explained before, will be displaced; you then show to the company that the cards have obeyed your command, by passing from the right to the left, and from the left to the right without your hands communicating.

THE CARD HIT UPON BY GUESS

Spread part of a pack before a person in such a way that only one picture card is visible, and arrange that it shall appear the most prominent and striking card. You desire him to think of one, and observe if he fixes his eye on the court card. When he tells you he has determined on one, shuffle the cards, and turn them up one by one; when you come to the face card, tell him that is the one. If he does not seem to fix his eye on the court card, you should not hazard the experiment but frame an excuse for performing some other amusement.

UPS AND DOWNS

This is a very simple way of ascertaining what card a person chooses. When you are playing with the deck, drop out the Diamonds, from the Ace to the Ten, and contrive without being perceived, to get all the other cards with their heads in the same direction; then request a person to choose a card;

do not force one, but let him choose whichever he pleases; while he has it in his hand and is looking at it, carelessly turn the pack in your hand, so that the position of the cards may be reversed; then bid him put the card he has chosen into the center of the deck; shuffle and cut them, and you may to a certainty know the card chosen by its head being upside down, or in a different direction from the rest of the pack.

THE DISAPPEARANCE OF FIVE CARDS AT ONE TIME

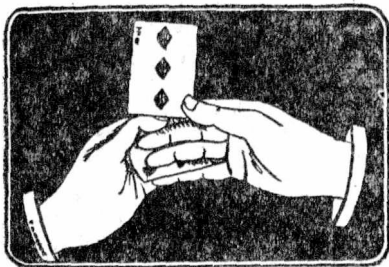
First Method

In this trick the performer takes one card and back-palms it. He then takes another one between the middle finger and thumb, and slides it on to the back of the hand on top of the first one, the first and fourth fingers slightly opening to receive it. The other three cards are treated in the same manner.

This sleight will be found somewhat difficult at first, but, being so effective, it will amply repay the performer for any time he may spend on its acquirement.

Second Method

In this method of performing the foregoing trick, after you have back-palmed one card, in the act of placing the second card in position, you palm off with your left hand from the back of the right the first card vanished. This is, of course, repeated with the remainder. Each card vanished is palmed off into the left hand in the act of placing the next one in position between the finger and thumb of the right, thus enabling the performer to show that he only holds one card in his right hand. The remaining four can then, if desired, be produced from the side of the left leg.



TO TELL THE CARD THAT A PERSON HAS TOUCHED WITH HIS FINGER

You previously agree with a confederate on certain signs by which he is to denote the suite, and the particular card of each suite; thus: If he touch

the first button of his coat, it signifies an Ace; if the second, a King, etc. These preliminaries being settled, you give the deck to a person who is near your confederate, and tell him to separate any one card from the rest while you are absent, and draw his finger once over it. He is then to return you the pack, and while you are shuffling the cards, you carefully note the signals made by your confederate; then turning the cards over one by one, you directly fix on the card he touched.

TO DISCOVER ANY CARD IN THE PACK BY ITS WEIGHT OR SMELL

Desire any person in the company to draw a card from the pack and when he has looked at it, to return it with its face downward, then pretending to weigh or smell it nicely, take notice of any particular mark on the back of the card; which having done, put it among the rest of the cards, and desire the person to shuffle as he pleases; then giving you the pack, you pretend to weigh each card as before, and proceed in this manner till you have discovered the card he had. If the long card is used, you can take the pack, shuffle the cards in a careless, easy manner and without looking at the pack hand it to the spectators.

THE FOUR ACCOMPLICES

Let a person draw four cards from the pack, and tell him to think of one of them. When he returns you the four cards, dexterously place two of them under the pack, and two on the top. Under those at the bottom you place four cards of any sort, and then, taking eight or ten from the bottom cards, you spread them on the table, and ask the person if the card he fixed on be among them. If he says no, you are sure it is one of the two cards on the top. You then pass those two cards to the bottom, and drawing off the lowest of them, you ask if that be not his card. If he again says no, you take that card up, and bid him draw his card from the bottom of the pack. If the person says his card is among those you first drew from the bottom, you must dexterously take up the four cards that you put under them, and placing those on the top, let the other two be the bottom cards of the pack, which draw in the manner before described.

THE TURN-OVER FEAT

Having found a card chosen which you have previously forced, or any card that has been drawn, which you have discovered by the means before described, in order to do the feat cleverly, convey the card privately to the top of the deck; get the rest of the cards even with each other, making the edge of the top card project a little over the others; then holding them between your finger and thumb,

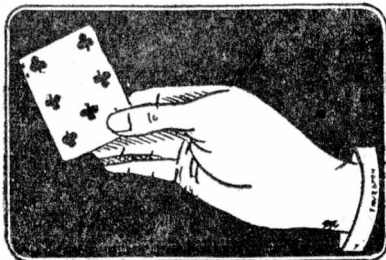
about two feet from the table, let them drop, and the top card which, as has been said, must be the one drawn, will fall face uppermost, and all the others with their faces toward the table.

THE PRODUCTION OF CARDS ONE AT A TIME AT THE FINGERTIPS FROM THE BACK-HAND PALM

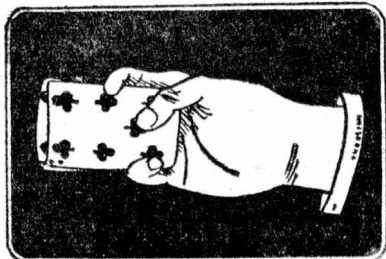
This is one of the prettiest effects in connection with the Back-hand Palm.

After the performer has vanished by means of the back-hand palm, say five cards, and shown both sides of the hands to be empty, he proceeds to re-produce the cards one by one at the finger tips.

This is accomplished in the following manner:

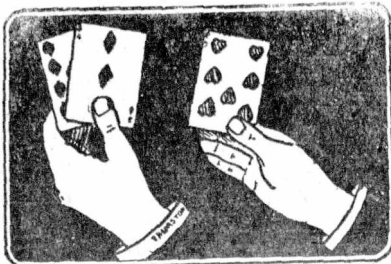


When it is desired to produce one card from the back of the hand, the thumb bends round to the middle of the nearest end of the outside card and literally pulls it away from the rest, the first and fourth fingers aiding in its release by slightly relaxing their pressure. Once quite free from the back of the hand, the card is pushed by the thumb into the position shown in the previous illustration. This must be done very slowly at first, but, of

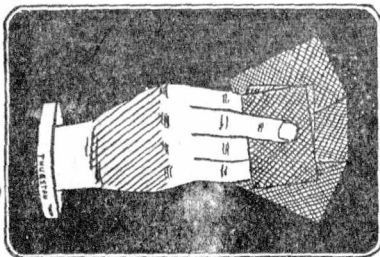


course, in the actual performance all the above movements must be made simultaneously. If this is done with a slight wave of the hand, it will appear to the audience that the performer actually caught the card from the air.

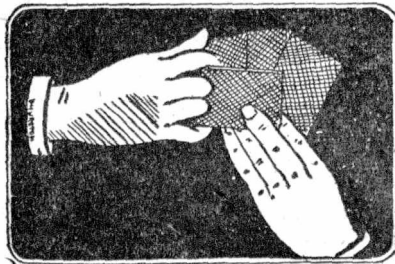
The effect of this trick can be further heightened by the performer after having caught, say, three cards, showing his right hand to be absolutely empty, back and front, and the fingers spread wide apart. The following is the procedure.



As each card is produced at the right hand finger-tips, it is placed in the left hand. (Illustration shows the exact positions of both hands.) When the performer has caught the third card, in the act of placing it in the left hand



he secretly leaves the cards, still back-palmed, behind the three cards now in the left hand, gripped by the second finger. (Illustration which represents a back view showing the position of the



hand and cards.)

The right hand is now shown empty, and the performer makes the remark: "No, certainly not. Nothing between the fingers. All we have here is three

cards," meanwhile counting with the thumb of the right hand those in the left hand. Under cover of this movement the two hidden cards are again back-palmed in the right hand and reproduced at the will of the artist.

THE NERVE FEAT

Force a card, and request the person who has taken it to put it in the pack, and shuffle the cards; then look at them again yourself, very closely, find the card, and place it at the bottom; cut them in two parts; give him the part containing his card at the bottom, and desire him to hold it between his finger and thumb just at the corner; after telling him to hold them tight, strike them sharply, and they will fall to the ground, except the bottom one, which is the card he has chosen.

THE CARD IN A MIRROR

Get a round mirror; frame size of a card. Make the glass in the middle move in two grooves.

The quicksilver must be scraped off equal to the size of a card. The glass must also be wider than the distance between the frame by the width of a card. Then cement a piece of pasteboard, on which is a card that must exactly fit the space, over the part where the quicksilver is rubbed off. This card must at first be placed behind the frame.

Secure the mirror against a partition through which are to go two strings, by pulling which an assistant can easily move the glass in the groove, and consequently make the card appear or disappear at pleasure.

The assistance of a confederate is not absolutely necessary to this performance. A table may be placed under the mirror, and the string be made to pass through a leg, communicating with a small trigger, to be pushed by the foot, taking occasion to dust the glass with your handkerchief, as if it were intended to make the card appear more conspicuous.

THE MAGIC TEA-CADDIES

Two cards being drawn by different persons, are put into separate tea-caddies and locked up. The performer changes the cards without touching them, or any confederacy. The caddies are made with a copper flap, which has a hinge at the bottom, opens against the front, where it catches under the bolt of the lock, so that, when the lid is shut and locked, the flap will fall down upon the bottom; the performer places two cards that he intends to be chosen between the flap and the front, which, being lined with green cloth, may be handled without any suspicion; then he desires the first person to put his card into one of the caddies, taking care it be that which

contains the contrary card to the one that he chose, and the second into the other; he then desires they will lock them up, which unlocks the flaps, covers their cards, and, when opened, presents the contrary ones to the view of the company.

GUESSING A CARD THOUGHT OF

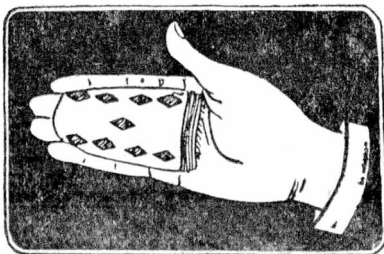
Spread out the cards on the right hand in such a manner that, in showing them to the audience, not a single card is wholly exposed to view, with the exception of the King of Spades, the uppermost part of which should be clearly seen without any obstruction, either from the fingers or the other cards. When you have thus spread them out—designedly in fact, but apparently at random—show them to one of the spectators, requesting him to think of a card, and at the same time take care to move the hand a little, so as to describe a segment of a circle, in order that the audience may catch sight of the King of Spades, without noticing that the other cards are all partially concealed. Then shuffle the cards, but in doing so you must not lose sight of the King of Spades, which you will then lay on the table face downward. You may then tell the person who has thought of a card that the one in his mind is on the table, and request him to name it. Should he name the King of Spades, which he will be most likely to do, you will of course turn it up and show it to the company, who, if they are not acquainted with the trick, will be very much astonished. If, however, he should name some other card—say the Queen of Clubs—you must tell him that his memory is defective, and that the card could not have been the card he at first thought of. While telling him this—which you must do at as great length as you can, in order to gain time—shuffle the cards rapidly, and apparently without any particular purpose, until your eye catches the card he has just named (the Queen of Clubs.) Put it on the top of the deck, and still appearing to be engrossed with other thoughts, go through the first false shuffle, to make believe that you have no particular card in view. When you have done shuffling, take care to leave the Queen of Clubs on the top of the deck; then take the pack in your left hand, and the King of Spades in your right, and while dexterously exchanging the Queen of Clubs for the King of Spades, say, "What must I do, gentlemen, that my trick should not be a failure? What card should I have in my right hand?" They will not fail to call out the Queen of Clubs, upon which you will turn it up, and they will see that you have been successful. This trick, when well executed, always has a good effect, whether the spectator thinks of the card you extended

him to think of, or, from a desire to complicate matters, or some other. It, however, requires considerable presence of mind, and the power of concealing from your audience what your real object is.

TO TELL A CARD BY SMELLING IT

Before commencing it you must take one of the party into your confidence and get him to assist you. When all is arranged, you may talk of the strong sense of smell and touch which blind people are said to possess, and state that you could, when blindfolded, distinguish the face cards from the rest, and profess your willingness to attempt it. The process is this: After you have satisfied the company that your eyes are tightly bound, take the deck in your hands, and holding up one of the cards in view of the whole company, feel the face of it with your fingers. If it is a face card, your confederate, who should be seated near to you, must tread on your toe. You then proclaim that it is a face card, and proceed to the next. Should you then turn up a common card your confederate takes no notice of it, and you inform the company accordingly; and so on, until you have convinced the company that you really possess the power to which you laid claim.

THE PRODUCTION OF CARDS AT THE FINGERTIPS FROM THE ORDINARY PALM

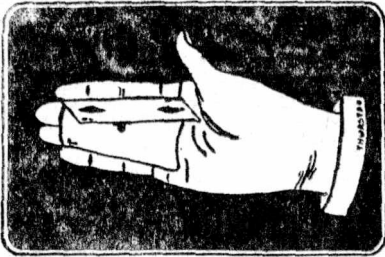


The original method of producing the cards singly at the finger-tips, with the back of the hand toward the audience met with a great amount of success. We are pleased to acquaint our readers with the correct method of its execution.

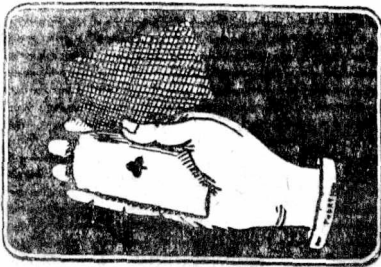
From the ordinary palm the cards are transferred to the finger palm. The little finger now very slightly relaxes its pressure on the cards, when it will be found upon practice that one card will be released.

The thumb now comes down under the end of the card and pushes it up into the position depicted, the back of

the hand, of course, facing the audience. Some are usually in the habit of per-



forming this sleight with from twenty-five to thirty ordinary cards, but three



or four will be quite enough for the beginner to commence with.

THE CARD IN THE OPERA GLASS

Procure an opera glass two inches and a half long; the tube to be made of ivory so that it may not appear opaque. Place it in a magnifying glass of such power and at such a distance, that a card three-quarters of an inch long may appear like a common-sized card.

At the bottom of the tube lay a circle of black paste-board, to which fasten a small card, with the pips or figures on both sides and in such a manner that, by turning the tube, either side of the glass may be visible.

You then offer two cards to two persons similar to the double card in the glass. You put them in the pack again, or convey them into your pocket; and after a few flourishing motions, you tell the persons you have conveyed their cards into the glass; then you show each person his card in the glass by turning it in the proper position.

JACKS AND THE CONSTABLE

Take the four jacks out of a pack of

cards, and one of the kings to perform the office of constable. Secretly place one of the jacks at the bottom of the deck, and lay the other three with the constable down upon the table. Amuse the spectators with a tale of three knaves going to rob a house; one got in the parlor window. (putting a jack at the bottom of the deck, taking care not to lift the deck so high that the one already at the bottom can be seen,) one effected his entrance at the first-floor window, (putting another jack in the middle of the deck), and the other by getting on the parapet from a neighboring house, contrived to scramble in at the garret window, (placing the third jack at the top of the deck;) the constable vowed he would capture them, and closely followed the last jack, (putting the king likewise upon the top of the deck). You then request as many of the company to cut the cards as please and tell them that you have no doubt the constable has succeeded in his object, which will be apparent when you spread out the deck in your hands, as the king and three jacks will, if the trick is neatly performed, be found together. A very little practice only is required to enable you to convey a jack or any other card secretly to the bottom of the pack.

TO GUESS THE SPOTS ON CARDS AT THE BOTTOM OF THREE PACKETS, WHICH HAVE BEEN MADE BY THE DRAWER

Tell a person to choose as he pleases three cards from a euchre deck, informing him that the ace counts for eleven, the face cards for ten, and the others according to the number of spots. When he has chosen these three tell him to put them on the table, and to place on each as many cards as spots are required to make fifteen. That is to say, in the event eight cards would have to be put on the Seven of Clubs, four cards on the Ace, and five above the Ten. Let him return you the rest of the pack, and (while pretending to count something in them) count how many remain. Add sixteen to this number, and you will have the number of spots in the three bottom cards, as may be seen in this example, where twelve cards remain, to which number add sixteen, and the amount (twenty-eight) is the number on the three cards.

Take the twelve picture cards (jacks, kings, queens) from the deck, and place them in three rows, four in each. Commencing with the fourth card in the bottom row on the right, take them up longways, one over the other, and offer them to any of the

company to cut, it is of no consequence how often they are divided. Next deal them out in four divisions, and the king, queen and jack of each suit will be found together.

The key to this mystery consists in observing the following arrangements in the disposition of the cards at first.

Place one of each suit in the upper row; begin the next row with a card of the same suit that you left off with in the first, and commence the third or last row with a face card of the same suit that you left off with in the second.

THE MAGIC OPERA GLASS

Before you begin to perform this extraordinary illusion prepare a table of figures exactly like the following:

1. 131	10.132	19.133
2. 231	11.232	20.233
3. 331	12.332	21.333
4. 121	13.122	22.123
5. 221	14.222	23.223
6. 321	15.322	24.223
7. 111	16.112	25.113
8. 211	17.212	25.113
9. 211	18.312	27.315

This table is placed in an opera glass so as to be visible. The best plan is to cut them out of a book, and paste them on a circular piece of card, soaked in oil so as to make it transparent, or they may be placed in the crown of your hat as occasion may serve. Take a deck, consisting of twenty-seven cards only, and give them to a person; desire him to fix on anyone, then shuffle them, and return the deck to you. Place the twenty-seven cards in three heaps, by laying down one alternately on each heap; but before you put each card down, show it to the person without seeing it yourself. When the three equal heaps are completed, ask him what number from twenty-seven he will have his card appear, and in which heap it is. Now look at your magic table, and if the first of three numbers which stand against that number it is to appear at be one, put that heap **at top**; if the number be two, put it in the middle; and if three, put it at the bottom. Then divide the card into three heaps in the same manner a second and a third time and his card will be at the number he chose. For the sake of making the elucidation perfectly clear, we will give an example: Suppose he desire that his card shall be the twentieth from the top, and the first time of making the heaps he says it is in the third heap. You then look through your opera glass at the magic table, and see that the first figure against the number twenty is two. You therefore put that heap in the middle of the pack. The second and third times you in like manner put the heap in which he says it is at

the bottom, the succeeding numbers both being three. Now laying the cards down one by one, the twentieth card will be that he fixed on. You may, of course, in like manner, show the person his card without asking him at what number it shall appear, by fixing on any number yourself.

TO SEPARATE THE TWO COLORS OF A PACK OF CARDS BY ONE CUT

To perform this trick, all the cards of one color must be cut a little narrower at one end than at the other. You show the cards, and give them to any one that he may shuffle them; then holding them between your hands one hand being at each extremity, with one motion you separate the Hearts and Clubs.

PASSING A CARD THROUGH THE KNEES, ETC.

A card—say the ace of spades—is held in the left hand in the position shown. It now vanishes, immediately reappearing in the right hand, having apparently passed through the knees. It is next passed back to its original position, and then again into the right hand.

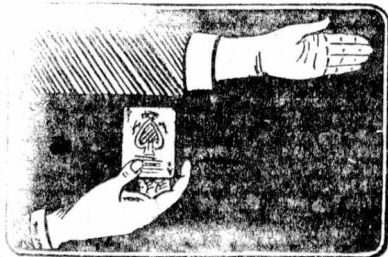


Both hands now assume the attitude illustrated. The card is caused to apparently pass along the arm into the

left hand, and then back into the right. It is then taken in the left hand and vanished, both hands being shown empty, and the card is reproduced at the finger-tips as though caught in the air.



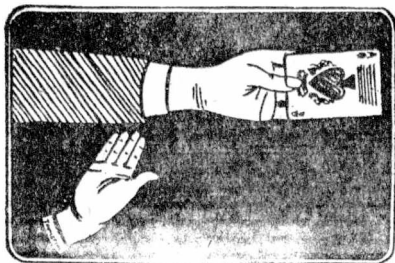
This is accomplished chiefly by the performer being able to execute the front and back palm with both hands with equal facility. There are, of course, two cards used, and as the method for secretly obtaining possession of the duplicate card is somewhat uni-



que and novel, we had better describe this trick in detail as it is the foundation of innumerable other tricks.

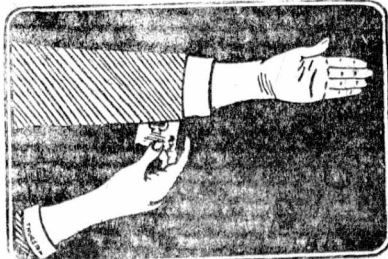
In the first place, the performer takes in reality two aces of spades, but held closely together so that they appear to the audience as one card

only. Both cards are now back-palmed, and hands shown empty. One only of the cards is "caught" at the finger-tips and this is forthwith taken into the left hand and held in the first position for passing through the knees. It is now (with a swinging motion of the hand as if to throw the card behind the knee) back-palmed, and the duplicate (which has remained on the back of the other hand) produced in the right hand. This can be repeated at



the wish of the performer. A certain time must be spent in getting the hands to work harmoniously together. If this is done, the illusion is perfect. The passing of the card along the arm, of course, is accomplished in the same manner.

The right hand now places the card which is visible to the audience between the second finger and thumb of the left hand, which forthwith back-palms it on top of the duplicate. Both



hands are now shown empty, and as a finale the two cards are produced as one and laid on the table, this being easily brought about by tightly holding them together as in the first stage of the trick.

THE CARD DISCOVERED UNDER THE HANDKERCHIEF

Let a person draw any card from the rest, and put it in the middle of the pack, you make the pass at that place, and the card will consequently be at the top; then placing the deck on the table, cover it with a handker-

chief, and putting your hand under it, take off the top card, and after seeming to search among the cards for some time, draw it out.

This amusement may be performed by putting the cards in another person's pocket, after the pass is made.

Several cards may also be drawn and placed together in the middle of the pack and the pass then made.

THE CARD UNDER THE HAT

This trick is performed in the same manner as is directed for finding a card placed under a handkerchief.

AT THE GAME OF BRIDGE WHAT PROBABILITY THAT THE FOUR HONORS WILL BE IN THE HANDS OF ANY TWO PARTNERS

De Morie, in his "Doctrine of Chances," shows that the chance is nearly 27 to 2 that the partners, one of whom deals, will not have the four honors; that it is about 23 to 1 that the other two partners will not have them; that it is nearly 5 to 1 that they will not be found on any one side; that one may bet about 13 to 7, without disadvantage, that the partners who are first in hand will not count honors; that about 20 to 7 may be bet that the other two will not count them; and, in the last place, that it is 25 to 16 that one of the two sides will count honors, or that they will not be equally divided.

SIXTEEN CARDS BEING DISPOSED IN TWO ROWS, TO TELL THE CARD WHICH A PERSON HAS THOUGHT OF

The cards being arranged in two rows, as A and B, desire the person to think of one, and to observe well in which row it is.

A	B	C	D	E	F	G	H	I	J
0	0	0	0	0	0	0	0	0	*
0	0	0	0	0	0	0	0	0	0
0	0	*	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
*	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0

Let us suppose that the card thought of is in row A; take up that whole row, in the order in which it stands, and dispose it in two rows C and D, on the right and left of the row B; but in arranging them, take care that the first of the row A may be the first of the row C; the second of the row A, the first of the row D; the third of the row A, the second of the row C, and so on; then ask again in vertical rows in which row, C or D, the card thought of is. Suppose it to be in C; take up that row, as well as the row D, putting the last at the end of the first, without deranging the order of

the cards, and observing the rule already given, before, in which row the card thought of is. Let us suppose it to be in E; take up this row, and the row F, as above directed, and form them into two new rows on the right and left of B; after these operations, the card thought of must be the first of one of the perpendicular rows H and I; if you therefore ask in which row it is, you may easily point it out, having desired them to be shuffled, the better to conceal the artifice.

TO TELL HOW MANY CARDS A PERSON TAKES OUT OF A PACK, AND TO SPECIFY EACH CARD

To perform this, you must so dispose a piquet pack of cards, (in which the cards from 2 to 6 are excluded) that you can easily remember the order in which they are placed. Suppose, for instance, they are placed according to the words in the following line:

Seven Aces, Eight Kings, Nine Queens, and Ten Jacks; and that every card be of a different suite, following each other in this order: Spades, Clubs, Hearts and Diamonds. Then the eight first cards will be the Seven of Spades, Ace of Clubs, Eight of Hearts, King of Diamonds, Nine of Spades, Queen of Clubs, Ten of Hearts and Jack of Diamonds, and so of the rest.

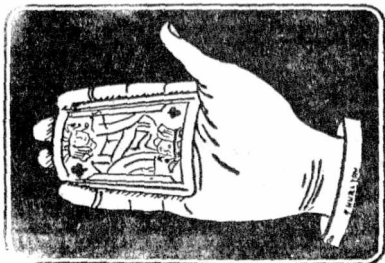
You show that the cards are placed promiscuously, and you offer them with their backs upward to any one, that he may draw what quantity he pleases; you then dexterously look at the card that precedes and that which follows; those he has taken. When he has counted the cards, which is not to be done in your presence, (and in order to give you time for recollection, you tell him to do it twice over, that he may be certain,) you then take them from him, mix them with a pack, shuffle, and tell him to shuffle.

During all this time you recollect, by the foregoing line, all the cards he took out; and as you lay them down, one by one, you name each card.

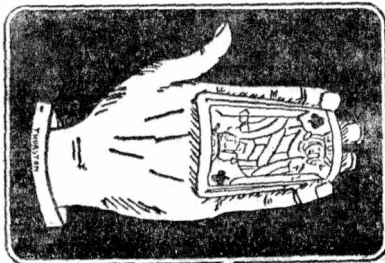
TO GUESS THE NUMBER OF SPOTS ON ANY CARD WHICH A PERSON HAS DRAWN FROM A DECK

Take the deck of 52 cards, and desire some person to draw out one, without showing it. Call the Jack 11, The Queen 12, the King 13. Then add the spots of the first card to those of the second; the last sum to the spots of the third, and so on, always rejecting 12 and keeping the remainder to all the following card. It is needless to reckon on the kings which are counted 13. If any spots remain at the last card, subtract them from 13, and the remain-

color). The rings are of the familiar split-ring pattern, thereby enabling them to be attached to the card, as shown in the illustration. The two clips fit the top joints of the first and fourth fingers, and in this position the card is ready for the trick.



The thumb now pushes the card toward the finger-tips (the slits allowing it to slide along the rings), and it will then be found quite easy for the two middle fingers to bend round under the card which forthwith assumes the position depicted.



For the reverse movement the thumb pulls the card round into the first position. In a word, practically all the movements necessary for executing the sleight with this card are identical with those described in the sleight-of-hand method, with the exception that in the method now explained it is impossible for the cards to fall or become visible between the fingers.

Five minutes' practice with a card of this description suffices to enable the student to execute this trick in an undetectable manner.

With two similar cards, of course, the effects of passing a card through the knees from hand to hand, etc., can be accomplished by having a card attached to each hand.

THE VANISHING CARD

Divide the deck, placing one-half in the palm of the left hand, face down-

ward, and taking the remainder of the pack in the right hand; hold them between the thumb and three first fingers, taking care to place the cards upright, so that the edges of those in your right hand may rest upon the back of those in the left, thus forming a right hand angle with them. In this way the four fingers of the left hand touch the last of the upright cards in your right hand. It is necessary that the cards should be placed in this position, and that once being attained the rest of the trick is easy.

These preliminaries having been gone through, one of the company, at your request, examines the top card of the half pack that rests in the palm of your left hand, and then replaces it. Having done this, you request him to look at it again, and to his astonishment it will have vanished, and another card will appear in its place. In order to accomplish this, having assumed the position already described, you must dampen the tips of the four fingers that rest against the last card of the upright set in your right hand.

When the person who has chosen a card replaces it, you must raise the upright cards in your right hand very quickly, and the card will then adhere to the dampened fingers of your left hand. As you raise the upright cards, you must close your left hand skillfully, and you will thereby place the last of the upright cards—which as we have explained adheres to the fingers of your left hand—upon the top of the cards in the palm of your left hand, and when you request the person who first examined it to look at it again, he will observe that it has been changed.

TO PRODUCE A MOUSE FROM A PACK OF CARDS

Have a pack of cards fastened together at the edges, but open in the middle like a box, a whole card being glued on as a cover, and many loose ones placed above it, which require to be dexterously shuffled so that the entire may seem a real deck of cards. The bottom must likewise be a whole card, glued to the box on one side only, yielding immediately to exterior pressure, and serving as a door by which you convey the mouse into the box. Being thus prepared, and holding the bottom tight with your hand, require one of the company to place his open hands together, and tell him you mean to produce something very marvelous from this pack of cards; place the cards then in his hands, and while you engage his attention in conversation, take the box in the middle, throw the pack aside, and the mouse will remain in the hands of the person who held the cards.

Card Secrets Exposed

The most useful single device when manipulating cards is **BOTTOM DEALING**. But skill at this would be useless without knowing what cards are on the bottom. For this we must resort to **STOCKING** (or stacking) the cards. Furthermore, to retain cards in the stocked positions, it necessitates the ability to **BLIND SHUFFLE**, and finally, since they must be protected again during the cut, the manipulator must be able to effect a **BLIND CUT**. Most subterfuge in card dealing employs these basic accomplishments, though in addition a knowledge of **SECOND DEALING** is extremely useful, if not indispensable.

It is not possible to give more than a short outline of one or two methods of doing each of the above manipulations, but by subtle employment of them, you will find yourself at a tremendous advantage in any ordinary card playing contest; and, more important, able to recognize deception when employed by others.

Frank Advice and Information

HOLD OUTS. Hold outs are usually mechanical contrivances which fit up the sleeve or under table to hold any desired cards. Devices of this type are rarely used by card experts as they are cumbersome and easily detected except when playing with amateurs.

PREPARED CARDS. Also called "readers." Printed prepared cards are manufactured, but seldom used by professionals, since they prefer use of standard card decks. Any standard deck can be marked by hand or "doctored" quite easily. In some instances, only a few desired cards are identified, being careful so they can be read if either end is visible. Marking is done with pen and colored ink to match printed color; or by obliterating part of a design. It is very easy to do, since only the smallest mark is necessary. The person familiar with the code can quickly "read" the cards from the back, but even the expert would have difficulty detecting a marked deck without spending many minutes carefully examining the backs of several cards.

Some players can mark cards while a game is in process by use of a sharp object such as a fingernail; use of "fanning" powder to make a certain card more slippery; "roughing" up a card to make it less slippery; "arching" cards to make their presence in the stack more noticeable. In some cases cards are specially trimmed to make certain cards easily located by their feel; this is described elsewhere in this book.

HOW TO BEHAVE. The rules of behavior when employing card deception are disarmingly practical advice, yet foolish vanity often makes even the most proficient among us invite disaster. No matter how capable you become, always remember these rules:

1. Do not show off. Do not in any way demonstrate your skill at card manipulating. One single display of dexterity and your usefulness is past.

2. Uniformity of action. Do not depart from the customary manner of holding, shuffling, cutting or dealing. Your subterfuge must follow your customary procedure, any deviation is quickly noticed and suspected.

3. If suspected, quit. If for any reason, you feel that you do not have the other players complete confidence, do not employ any further deception, unless absolutely necessary.

REPLACING THE CUT AS BEFORE. A daring and sometimes successful ruse is to pick up under pack with right hand and pass it over into left hand, then top packet is picked up with right hand and placed on top, leaving cards in same order. If done openly, carelessly and without haste, it is often successful. If detected, it can be attributed to thoughtlessness.

HOLDING OUT FOR CUT. Sometimes a dealer will hold out a card or stock of cards during cut by palming selected cards, then replacing them on top

or bottom so they can be dealt at will.

DEALING TOO MANY. Often a dealer will give himself or accomplice an extra card or two on the last round. This gives him an additional advantage that should be sufficient.

CRIMPING FOR THE CUT. This is simply a method of arching or crimping cards so that person making cut will be likely to cut at a desired place. This is not a reliable practice, but often gives the dealer sufficient advantage. Dealer should note manner in which cut is customarily made so that if person cuts high, low, near middle, by sides or by ends, the crimping will be done accordingly.

SHORT DECK. A simple way of obtaining an advantage in many games is simply by removing certain cards. Thus with a knowledge of certain "missing" cards, which are not employed in the game, it enables you to play accordingly.

Technical Terms

STOCK. Certain desirable cards, usually placed at bottom or top of deck, which are to be controlled.

JOG. A protruding card, about a quarter inch, which is used to locate particular stocked card or cards. While shuffling, if top card is to be jogged, it is pushed over little finger end by left thumb, little finger preventing more than one card moving. If first card is to be jogged (first card in right hand) it is done by shifting right hand slightly toward either end of left hand packet during shuffle, so that first card drawn off by left thumb will protrude over end of left-hand packet.

CULLS. The stocked or desired cards. To cull is the act of locating and placing desired cards. This is done in gathering up cards for deal or during the shuffling process when desired cards are stocked at top or bottom of deck.

BLIND. Shuffling, riffling, cutting or culling which appears proper, but which covers up card manipulation.

SHUFFLE & RIFFLE. Shuffle is the old-fashioned method of shuffling cards from hand to hand; riffling is modern method of shuffling on table by springing ends of two packets into each other.

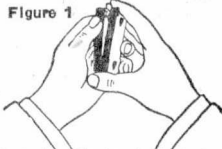
Stocking

The most ordinary method of stocking is in arranging cards as discreetly as possible while taking tricks, or making discard, or while gathering up for deal. There is no sleight of hand in this. A player, if he keeps his wits about him, finds many opportunities to prearrange to some extent for his deal. With aid of a partner, possibilities are doubled. But remember that while deck must be tampered with before shuffle begins.

Method No. 1

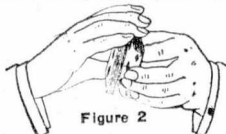
In casual games a practiced operator can run up several desirable cards, by methods that will not stand scrutiny in a professional game. This is done

Figure 1



by holding deck in left hand, back to palm, with thumb against one side, second, third and little fingers on other side, and first finger curled up against back. Right hand covers face, fingers at one end, thumb at other. Left thumb then springs cards so that index can be seen. (Fig. 1). As desired

Figure 2



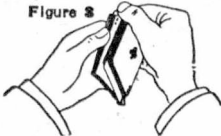
card is located, lower side of deck is opened at that point and left second, third and little fingers inserted, and card is drawn or slipped out to top of

deck. (Fig. 2). Additional cards can be brought to top in like manner until desired stock is completed; if desired, indifferent cards of required number can be interspersed between desired cards, depending upon number of players so that deck can be run from top "cold", bearing in mind, of course, that you must still retain control during the shuffle and cut as described later. We now have a **TOP STOCK**, but this can be transferred to a **BOTTOM STOCK** by a single shuffling motion.

Method No. 2

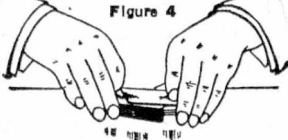
Hold deck in left hand, back to palm, between thumb and fingers, as described for first method, but in covering face with right hand, bring first three fingers straight across outer end of deck, the little finger against lower side at corner and thumb on top side at corner close to right first finger.

Figure 3



Then spring card with left thumb against right thumb. When desired card is located, tilt the packet then held between right thumb and little finger, about half an inch outward, so that right thumb will pass corner of packet held by left hand. (Fig. 3). Release desired card with left thumb, press down on its corner with right thumb and bring right hand packet back to original position, closing up space entirely. In doing so it will force desired card down and out against left hand fingers. Release these fingers slightly as packets are being closed, then press desired card up again with left little finger. This will cause it to protrude about half an inch at end, but it is entirely concealed by positions of hands. Deck can be again sprung rapidly with left thumb in search of next card, and repeated till required number are jogged.

Figure 4

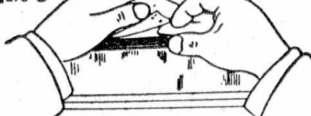


When desired cards are jogged, jog several of top cards at same end, concealing opposite end with right fingers, then shift left thumb and second and third fingers to inner side corners, and turn deck face downward, shifting right hand to top, at opposite corners in position to make running cut. With left hand draw off top packet, sliding out jogged cards with same movement, dropping them on table (Fig. 4). Completing cut by placing packet in right hand on top leaves desired cards on bottom.

Method No. 3

During process of riffle shuffle, glimpse of top card is obtained by slightly in-jogging top card of

Figure 5



left hand packet. As thumbs raise corners of two packets, top card is raised by left thumb just barely enough to obtain glance at index. Riffle should be completed so as to leave this card on top. Shuffling continues until top card is desired card. Top card is

easily brought to bottom by under cutting with right hand, and as packet is placed on top it is done with a sliding movement, the tip of right thumb lightly slides across top card of under packet, pushing it a little over inner side. Left thumb is at side to receive it, and forms a break, so that it becomes under card of top packet when squared up. The cards are again cut including the break for another riffle, making certain to retain desired card at bottom while you search for another desirable top card, which can be brought down to join the bottom stock in same manner. Two or three desirable cards are usually sufficient advantage in ordinary game. Undesirable cards are sometimes stocked for dealing to opponents thus making conspiracy appear innocent if detected.

Blind Shuffling

The object of blind shuffling is to retain a top or bottom stock. It appears to be a true shuffle, but it does not disturb the pre-arranged cards.

Position for Shuffle

Deck is held much as usual in left palm, but more diagonally, so that first finger from second joint lies up against outer end, first joint of little finger curled in against inner end, second and third fingers slightly curled in against bottom and thumb resting on top, near outer end about the middle. Right hand, when about to shuffle, seizes under

Figure 6



Figure 7

portion at ends between thumb and second and third fingers, and first finger rests on upper side. (Fig. 6). This position, and especially that of first and little fingers of left hand, is essential for process of blind shuffling and stocking. First and little fingers hold and locate jogs. Should be used for true as well as blind shuffles.

To Retain Top Stock

Seize about half deck from beneath with right hand (under cut), draw out and shift right hand a little inwards over packet in left hand so that when first card is drawn off by left thumb it will protrude slightly over little finger (in-jog). Then shuffle off balance of cards in right hand on top of those in left. Then seize with right hand all cards beneath in-jog card (Fig. 7) which protrudes over little finger of left hand, and throw them in one packet on top. Location is found by right thumb solely by sense of touch and without any hesitation. In-jog card is concealed by cards on top and held in position by little finger.



Figure 8

To Retain Bottom Stock

Under cut about three-quarters of deck and shuffle off about two-thirds, then in-jog one card and throw balance on top. Under cut to and include in-jog card (Fig. 8) and shuffle off.

Blind Riffing for Top or Bottom Stock

Riffing is shuffling cards on table by springing ends of cards together and is the more conventional method of shuffling at present, though oftentimes

both methods are used as it gives a more secure feeling.

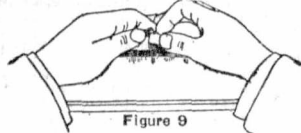


Figure 9

Since in this short treatise we are dealing with only a stock of very few cards, it will be found very easy to riffle the cards so that a small bottom or top stock is retained. If you desire to preserve the top stock, you cut deck into two packets and when riffling, the bottom packet is riffled more quickly so that when finished, there still remains a few cards of the top packet (including the top stock). To preserve bottom stock, you riffle a few cards from bottom packet first and then riffle both together as in a true shuffle; this retains bottom stock.

Blind Cuts

Blind cut is natural sequence to blind shuffle or riffle. As cards are cut in almost all games, there would be little advantage derived from clever shuffling, were the order to be subsequently disturbed by cutting. The able card handler with a confederate on his right has the game well in hand. Yet it is quite possible to play alone and still have a good percentage in one's favor.

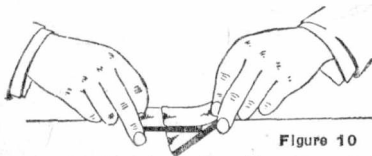


Figure 10

Seize deck with left hand at sides, near end, between second finger and thumb, first finger tip pressing on top. Seize upper portion of deck with right hand, at sides, near end, between second finger and thumb. Raise deck slightly with both hands and pull out upper portion with right hand, but retain top card in left hand by pressing on it with left first finger tip. (Fig. 10). Immediately drop left-hand packet on table and bring right hand packet down on top with slight swing, and square up.

Action is very simple and easy; movements are natural and regular. Process displaces top card sending it to middle and if this blind is used when top stock is to be retained, an extra card is placed there during shuffle.



Figure 11

Blind Cuts When Playing Alone

There are several systems that are used when playing alone. One simple method is to hold location of cut while dealing. After cut, pick up top packet and place in left hand; then, pick up under packet. When placed on top of other packet in left hand, little finger retains a break in deck to indicate location of top stock (below break) or bottom stock (above break). Break is not noticeable from front end and is concealed by hand. Cards appear squared up from almost all angles. You must be alert to second deal or bottom deal as necessity requires when you reach prepared cards.

Bottom Dealing

Bottom dealing is the most useful accomplishment since on bottom is most convenient place for

retaining desired cards. Hold deck in left hand, resting one corner against middle of first joint of second finger and other corner of same end in second joint of first finger, the first two joints of



Figure 12

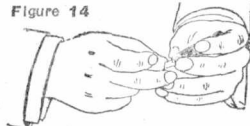


Figure 13

which rest idly along end of deck. Press deck outward as much as possible and rest opposite inner end corner against palm below base of thumb. Rest thumb on top of deck, pointing towards second finger tip, which just shows at top of corner. Bring up little finger against side, and third finger midway between second and little fingers. Deck is held in position principally by corners, between second finger and palm below base of thumb. Little finger may aid in holding deck, but it must be released when bottom card is pushed out.

Second finger and thumb do the work. Draw back thumb a little and push top card over in usual position to seize with right hand for dealing, then draw back third finger, which action is concealed by overhanging card, until tip rests against

Figure 14



edge of bottom card. (Fig. 13). Press up slightly inwards against that card and push it out, at same time releasing little finger and holding deck firmly between second finger and palm. Advance right hand apparently to take off top card. (Fig. 14). Draw back top card with left thumb and at same instant seize bottom card and deal it in usual manner. When done smoothly and quickly it is almost impossible to detect. It is easier to do as pack grows smaller.

Second Dealing

Deck is held in left hand much the same as above, tip of thumb being a little over end of top card. This enables thumb to come in contact with second card by pushing top card a trifle downwards. To deal, left thumb pushes two cards over the side nearly together, top card perhaps a little in advance and second card showing a trifle above it at end. Right hand seizes second card by exposed corner, right thumb barely touching edge, right second finger is well up under second card and helps to



Figure 15

get it out by upward pressure as left thumb draws back top card. (Fig. 15). Then left thumb again comes in contact with second card at upper edge. Third finger tip prevents more than two cards from being pushed over side. Top card continues to move forward and back as seconds are dealt, but rapidity of backward movement prevents detection.

For a complete description of these manipulations, plus instructions how to palm, advanced methods for stocking, cutting and dealing that will withstand professional scrutiny, we suggest you send 50c to Johnson Smith Company, Detroit 7, Michigan for "Expert at Card Table" by S. W. Erdnase.

TO SEND A CARD THRU A TABLE

Request one of the company to draw a card from the pack, examine it, and then return it. Then make the pass—or if you cannot make the pass, make use of the long card—and bring the card chosen to the top of the pack, and shuffle by means of any of the false shuffles before described without losing sight of the card. After shuffling the pack several times, bring the card to the top again. Then place the deck on the table about two inches from the edge near which you are sitting, and having previously slightly dampened the back of your right hand, you strike the pack a sharp blow and the card will adhere to it. You then put your right hand very rapidly underneath the table, and taking off with your left hand the card which has stuck to your right hand, you show it to your audience, who will at once recognize in it the card that was drawn at the commencement of the trick. You must be careful while performing this trick not to allow any of the spectators to get behind or at the side of the table, but keep them directly in front, otherwise the illusion would be discovered.

TO CHANGE FOUR JACKS OR KINGS HELD IN YOUR HAND INTO BLANK CARDS OR INTO FOUR ACES

You must have cards made for the purpose of this feat—half cards, as they may be properly termed—that is one half kings or jacks and the other half aces. When you lay the aces over one another, nothing but the kings or jacks will be seen. Then turning the kings or jacks downward, the four aces will be seen. You must have two perfect cards, one a king or jack, to cover one of the aces, or else it will be seen; and the other an ace to lay over the kings or jacks. When you wish to make them all blank cards, lay the cards a little lower, and by hiding the aces, they will all appear white on both sides. You may then ask the company which they choose; exhibit kings, aces or blanks as required.

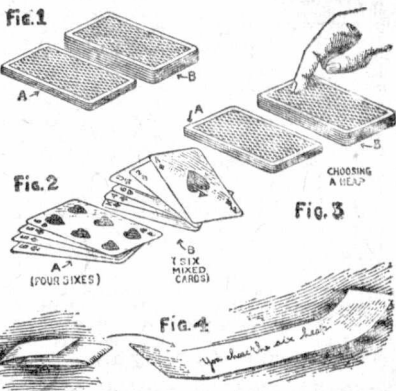
THE LOCOMOTIVE CARD

Take a deck of cards, and let any person draw one from it; tell him to look at the card so he will know it again, and then put it into the deck. Hold the pack so that the person may place his card in it, making sure that you hold the card next to the bottom open for him to place his card in, maneuvering the cards well that he may imagine he has placed his card in the middle of the pack; by this means you know where the card is, and, when you are shuffling them, you can very easily place the particular card on the top of the pack. Then take a piece of wax with a long hair attached to it,

fastening it to the bottom of your vest, (it must be prepared before you commence the trick), have the wax placed under the thumb-nail of your right hand, and stick it to the card that was drawn; spread the cards on the table; then asking the person to name the card he selected, command it to move from the pack to your hand. By shifting your position backward, the card will move also.

NATURAL SIXES

Remove the four sixes from a deck of cards and lay them face down. Also face down, place six other cards. Fold up a slip of paper with the words "you



chose the six heap" and place it alongside the cards. Tell someone to choose one of the heaps and then read the paper. No matter what heap is chosen, the written statement proves correct, one heap—4 sixes; other heap—6 cards. Don't repeat this trick.

How to Mark a New Deck of Cards

FANNING POWDER: This is a slippery, wax-like powder that makes this card slide easier so it can be easily selected from deck.

ROUGHING POWDER: Roughs up a card so it does not slide easily.

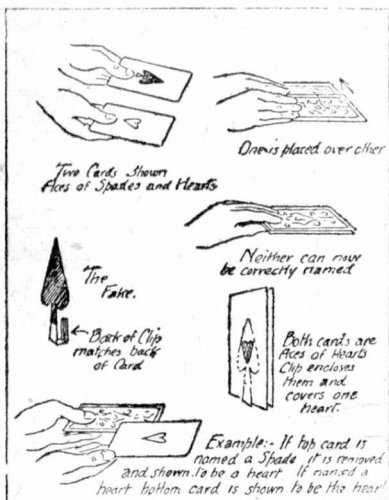
SILVER DAUB: Silver colored powder enabling you to mark cards on back as you play. Gives card a glint easily detected but natural looking.

THE TWO CARD TRICK

The conjurer shows the ace of hearts and the ace of spades in his hand. He turns them face downward, and challenges any person to name which is the ace of hearts and which is the ace of spades. The person always guesses incorrectly.

Both cards are ordinary aces of hearts. A little *fake*—see illustration—is placed over one of the aces, which makes it resemble the ace of spades. The top of the clip is colored white

one side and is backed to resemble the back of the card, so that the cards can be turned over and the fake is invisible. The faked card is held in the



left hand, and the thumb on the face of the card hides the top of the clip. When the cards are turned over it is a simple matter to slip the clip on to the other card if necessary.

TO TELL THE NAMES OF ALL THE CARDS BY THEIR WEIGHTS

The pack having been cut and shuffled to the entire satisfaction of the audience, the performer commences by stating that he undertakes, by poising each card for a moment on his fingers, to tell not only the color, but the suite and number of spots, and, if a court card, whether it be king, queen or jack. For the accomplishment of this most amusing trick, we recommend the following directions: You must have two packs of cards exactly alike. One of them we will suppose to have been in use during the evening for the performance of your tricks; but in addition to this you must have a second pack in your pocket, which you must take care to arrange in the order hereinafter described. Previous to commencing the trick you must take the opportunity of exchanging these two packs and bringing into use the prepared deck. This must be done in such a manner that your audience will believe that the deck you introduce is the same one you have been using all the evening, which they know has been well shuffled. The order in which the pack must be arranged will be best as-

certained by memorizing the following lines—the words in **bold face** forming the key:

Eight kings threa-ten'd to save

Eight, king, three, ten, two, seven,

Nine fair ladies for one sick jack.

Nine, five, queen, four, ace, six, jack.

These lines, thoroughly committed to memory, will be of material assistance. The alliterative resemblance will in every instance be a sufficient guide to the card indicated. The order in which the suites come should likewise be committed to memory—namely, Hearts, Spades, Diamonds, Clubs. Having sorted your cards in obedience to the above directions, each suite separately, and beginning with Hearts, your deck is "prepared," and ready for use; and when you have successfully completed the exchange you bring forward your prepared deck, and hand it around to be cut. The pack may be cut as often as the audience pleases, but always bridge-fashion—that is to say, the lower half of the pack must be placed upon the upper at each cut. You now only want to know the top card, and you will then have a clue to the rest. You therefore take off the top card, and holding it between yourself and the light, you see what it is, saying at the same time, by way of apology, that this is the old way of performing the trick, but that it is now superseded.

Having ascertained what the first is, which, for example we will suppose to be the King of Diamonds, you then take the next card on your finger, and poise it for a moment as if you were going through a process of mental calculation. This pause will give you time to repeat to yourself the two lines given, by means you will know what card comes next. Thus; "Eight kings threatened to," etc.; it will be seen that the three comes next. The suite of Diamonds being exhausted, you must not forget that Clubs comes next; and so on, until you have described every card in the pack.

MYSTERIOUS DISAPPEARANCE OF THE JACK OF SPADES

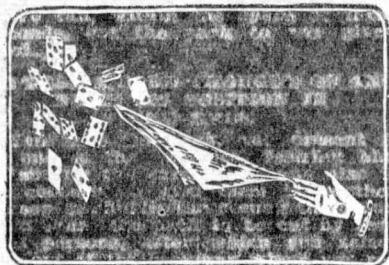
Fixing your eye upon the stoutest-looking man in the room, you ask him if he can hold a card tightly. Of course he answers in the affirmative. You then desire him to stand in the middle of the room, and holding up the pack of cards you show him the bottom one, and request him to state what card it is. He will tell you that it is the Jack of Spades. You then tell him to hold the card tightly and look up at the ceiling. While he is looking up, you ask him if he recollects his card; and if he answers, as he will be sure to do, the Jack of Spades, you will reply that he must have made a mistake, for if he looks at the card he will find it to be the Jack of Hearts, which will be the case. Then handing him the deck

you tell him that if he will look over it he will find his Jack of Spades somewhere in the middle of the pack.

This trick is extremely simple and easy of accomplishment. You procure an extra Jack of Spades, and cut it in half, keeping the upper part, and throwing away the lower. Before showing the bottom of the pack to the company get the Jack of Hearts to the bottom, and lay over it, unperceived by the company, your half Jack of Spades and under pretense of holding the pack very tight, put your thumb across the middle, so that the joining may not be seen, the legs of the two jacks being so similar that detection is impossible. You then give him the lower part of the Jack of Hearts to hold, and when he has drawn the card away, hold your hands so that the faces of the cards will be turned toward the floor. As early as possible you take the opportunity of removing the half-jack.

A CARD CAUGHT ON THE CORNER OF A BORROWED HANDKERCHIEF

The above trick is a variation of a much older feat of catching chosen cards on a sword, and is to be recommended, inasmuch as no special apparatus is necessary.

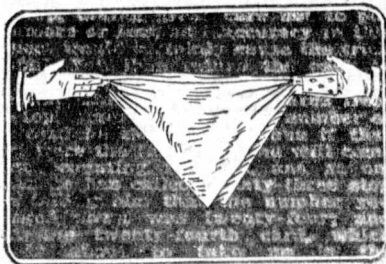


A card is selected, not forced, and replaced, and the pack shuffled and held by a spectator.

The performer now requests the loan of a gentleman's handkerchief, which he shows to be an ordinary one. The gentleman holding the pack is now requested to throw the same in the air, and, as the cards descend, the performer waves the handkerchief among them, whereupon the chosen card is caught on the corner of same both being immediately passed for inspection. The following is the explanation of this effective little trick:

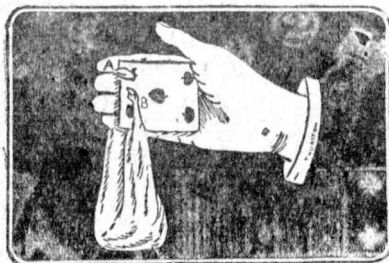
On the top vest-button the performer has a small portion of soft adhesive wax. When the chosen card is returned the pass is made and the card is palmed off, the pack being immediately handed to a spectator to thoroughly shuffle. While this is being done the

performer removes the wax and sticks it to one corner of the palmed card. A handkerchief is now borrowed and held, as in the illustration, the back of the hands, of course, facing the audience (in the illustration they are drawn as they appear to the performer).



The left hand now places the corner A of the handkerchief in the right hand, as shown, at the same time pressing corner B on to the wax.

In this position the handkerchief can be waved in the air to show it is unprepared, but when the spectator throws the cards, the performer slips the end between his fingers, and, again waving the handkerchief among the falling cards, releases the card from the palm, which thereupon becomes visible on the end of the handkerchief the effect being that the performer has actually caught one of the falling cards.



The above trick does not require much practice when once the reader is proficient in the "pass" and "palm," but is a very pretty and effective experiment.

TO MAKE THE COURT WAYS COME TOGETHER

Take the pack, and separate all the Kings, Queens and Jacks. Put these all together into any part of the pack you fancy, and inform one of the company that he cannot in twelve cuts disturb their order. The chances are

500 to 1 in your favor; but with a novice the feat becomes impossible. This is a very amusing and easy trick.

This trick may also be rendered more wonderful by placing one half of the above number of cards at the bottom and the other at the top of the pack.

TO TURN A CARD INTO A BIRD

Having a live bird in your sleeve, take a card in your hand, exhibit it, and then draw it into your sleeve with your thumb and little finger, giving the arm a shake sufficient to bring the bird into your hand, which you may then produce and let fly.

OF TWENTY-FIVE CARDS LAID IN FIVE ROWS UPON A TABLE, TO NAME THE ONE TOUCHED

To perform this trick you need a confederate. The latter sits near the table, has both his hands closed, and points out the cards touched by the finger which he leaves extended. The fingers of the right hand indicate the cross rows counted from above downward; the fingers of the left hand, on the contrary, point out the number of the card in the cross row counting from left to right.

If, for example, the third card from the left in the second cross row is the one touched, your accomplice leaves the second finger of the right hand, and the third finger of the left hand un bent, closing all the others.

This must be done naturally, and not in too open a manner as it might be easily detected.

TO NAME SEVERAL CARDS WHICH HAVE BEEN DIVIDED INTO TWO HEAPS

For this trick, you take a complete pack which has been divided into two such heaps that all the Aces, Nines, Sevens, Fives, Threes are in one heap, and all the Kings, Queens, Jacks, Tens, Eights, Sixes, Fours and Twos are in the other heap.

You now let several of the company draw cards out of either of the heaps; change the heaps unperceived, and let the person place the odd cards—as Ace Nine, etc.—into the heap of even cards, and vice versa. On running over the cards, you easily discover the drawn cards, the even cards being in the heap of odd cards, and the odd cards in the heap of even cards.

TO FIND A CERTAIN CARD AFTER IT HAS BEEN SHUFFLED IN THE PACK

As you shuffle the cards, note the bottom one, being careful not to shuffle it from its place. Then let any one draw a card from the middle of the pack, look at it, and place it on the top. Let him then cut the deck. The

card in question will be found in front of the one which was at first the bottom card.

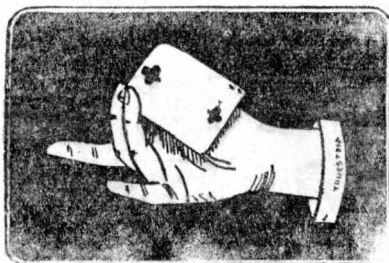
THE CARD OF ONE COLOR FOUND IN A PACK OF THE OTHER

Separate the pack into two parts, placing all the red cards in one pile, and all the black cards in the other. One of these packs you conceal in your pocket. You let any person draw a card from the other pack, and while he is examining the card, substitute the pack in your pocket for the one you hold in your hand. Let him place his card in the pack you have taken from your pocket, and shuffle as much as he pleases. On receiving back the deck, you will at once recognize the card he has drawn by the difference of color.

THE "THURSTON" METHOD OF THROWING CARDS

Many performers of note (in particular, Felicien Trewey) have made a specialty of throwing cards among the audience to a great distance.

The cards used should be of fairly stiff pasteboard, with as smooth a surface as possible.



The card is held lightly between the second and third fingers, the back of the hand facing the audience. The hand now moves to the shoulder, and, with a short, quick jerk, lets the cards go. This movement imparts a terrific velocity to the card and with practice, it will be found that the performer can throw the same into the back of any theater or hall.

Many can always manage in the course of their performances to get several cards into the gallery of any theater.

THE FOUR INSEPARABLE KINGS

Take the four Kings, and behind the last of them place two other cards, so that they may not be seen. Then spread open the four kings to the company, and put the six cards to the bottom of the pack. Draw one of the kings and put it at the top of the pack. Draw one of the two cards at the bottom, and put it toward the middle. Draw the

other, and put it at some distance from the last, and then show that there remains a king at the bottom. Then let any one cut the cards, and as there remained three kings at the bottom, they will then be all together in the middle of the pack.

TO NAME SEVERAL CARDS WHICH TWO PERSONS HAVE DRAWN FROM A PACK

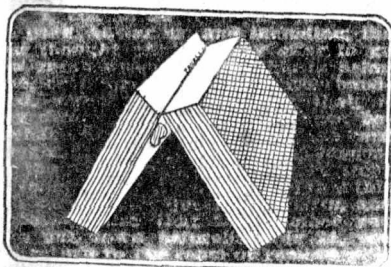
Divide a piquet pack into two parts by a long card; let the first part contain a quint to a King in Clubs and Spades, the Four Eights, the Ten of Diamonds, and Ten of Hearts, and let the other part contain the two quart majors in Hearts and Diamonds, the Four Sevens, and the Four Nines. The cards may be divided in any other way that is easy to remember.

Then shuffle the cards, but be careful not to displace any of those cards of the last part which are under the long card; you then cut at that card, and leave the pack in two parts; next, present the first of these parts to a person, and tell him to draw two or three cards, and place the remainder on the table; you present the second parcel in like manner to another; then having dexterously placed the cards drawn by the first person in the second parcel, and those drawn by the second person in the first parcel, you shuffle the cards, observing not to displace any but the upper cards; then spreading the cards on the table, you name those that each person drew, which you may very easily do, by observing the cards that are changed in each parcel.

A PACK OF CARDS CHANGED TO TWO LARGE BALLS

A pack of cards shown from all sides is held in the left hand, but upon being stroked changes to two parti-colored balls.

An ordinary pack must be secretly exchanged for a dummy—in reality, a case opening in the center.



In each end place a spring ball and close the "pack." It is then exhibited as an ordinary pack and, under cover

of striking it, first one ball is removed and then the other, the false pack being doubled and palmed.

OF TWO ROWS OF CARDS, TO TELL THE ONE WHICH HAS BEEN TOUCHED

You lay two rows of cards upon the table, six or eight in each row. You have arranged with an accomplice that the upper cards, counted from the left signify days, the upper cards hours.

You now leave the room, requesting one of the company to touch a card. On returning, you step to the table and begin to look for the card, when, after a while your accomplice cries out out, as if in mockery, "Yes, you might look for it three days, and never find it," if the touched card is the third card from the left in the upper row. You pay no attention, however, to his remark, but continue to search. At last you apparently lose your temper, and mix the cards together, exclaiming, "The cards are false today!" Then you reflect again, shuffle the cards, place them in two rows, and, after some hesitation, point out the touched card.

TO HOLD FOUR KINGS OR FOUR JACKS IN YOUR HAND, AND TO CHANGE THEM SUDDENLY INTO BLANK CARDS, AND THEN INTO FOUR ACES

You must have cards made for the purpose of this feat: half cards, as they may be properly termed—that is, one half Kings or Jacks, and the other half Aces. When you lay the Aces one over the other, nothing but the King or Jacks will be seen. Then turning the Kings or Jacks downward, the four Aces will be seen. You must have two perfect cards, one a King or a Jack, to cover one of the Aces, or else it will be seen; and the other an Ace to lay over the Kings or Jacks. When you wish to make them all appear blank cards, lay the cards a little lower, and by hiding the Aces they will appear white on both sides. You may then ask the company which they choose, and exhibit the Kings, Aces or Blanks as required.

TO SHUFFLE THE CARDS IN SUCH A MANNER AS ALWAYS TO KEEP ONE CERTAIN CARD AT THE BOTTOM

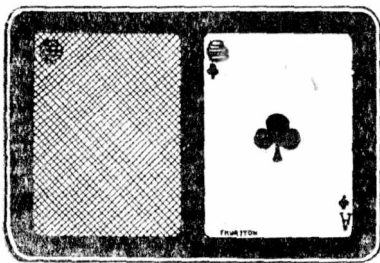
In shuffling let the bottom card be always a little before, or, which is best, a little behind all the rest of the cards; put it a little beyond the rest before, right over your forefinger, or else which is best, a little behind the rest, placed in such a manner that the little finger of the left hand may slip up and meet with it; at the first, shuffle as thick as you can; and, at last

throwing on the board the bottom card, with as many more as you would preserve for any purpose, a little before or a little behind the rest; and be sure to let your forefinger, if the pack be laid before, or your little finger if the pack be laid behind, always creep up to meet with the bottom card; and when you feel it, you may there hold it till you have shuffled over again; which being done, the card which was first at the bottom will come there again. Having perfected yourself in this manner of shuffling, you may accomplish anything you please with a pack of ten, twelve, or twenty cards.

THE ELECTRIC CARDS

Ten cards are handed to a spectator on a tray with a request for him to take two. These are duly noted and placed among the remaining eight. The performer now takes the cards, two at a time, and passes one in front of the other. This is repeated until, when in the act of passing the cards, flashes of fire shoot forth from the two cards, which, upon being turned with their faces to the audience, are found to be the two cards selected.

This somewhat startling effect is brought about by preparing ten cards as follows:



The front top corner of each card is coated with potash and sugar and the corresponding back corner is coated with sulphuric acid. These are laid out on a tray with the prepared ends toward the performer. The spectator selects two. Meanwhile the performer changes the tray from the right to the left hand, thereby reversing the position of the cards, so that when the chosen ones are returned the performer knows that the only cards with the prepared corners toward himself are the two selected. In passing the cards he is careful only to rub the tops; not the bottoms, so that when he comes to the chosen ones and rubs them, they emit flashes of fire, and upon being turned to the audience are found to be the correct ones.

THE CIRCLE OF FOURTEEN CARDS

To turn down fourteen cards which lie in a circle upon the table, observing to turn down only those cards at which you count the number seven.

To do this you must bear in mind the card which you first turned down. Begin counting from any card from one to seven, and turn the seventh card down. Starting with this card, you again count from one to seven, and turn the seventh card down, etc., etc. When you came to the card which you first turned down, you skip it, passing on to the next, and so on until all the cards are turned. This is a very entertaining trick.

THE MAGIC SLIDE, OR TO MAKE A CARD DISAPPEAR IN AN INSTANT

Divide the pack, placing one half in the palm of the left hand, with the face of the cards downward; then take the balance of the pack in the right hand, holding them between the thumb and three first fingers, and place the cards upright so that the edges of the cards in your right hand will rest upon the back of those lying in the palm of the left hand perpendicularly and forming a right angle, by which you will perceive that the four fingers of the left hand touch the last card of the upright cards in your right hand. Be sure you get this position correctly, for the rest of the trick is very simple. You now request any one of your audience to examine the top card of the half pack that rests in the palm of your left hand, and to replace it again. Having done this, request him to look at it again, and to his amazement it will have disappeared, and another card will appear in its place.

To perform this trick, after you have assumed the position already described, you must dampen the tips of the four fingers that rest against the last card of the upright cards in your right hand. You must now raise the upright cards in your right hand very quickly, and the last card will adhere to the dampened fingers of your left hand.

As you raise the upright cards you must close your left hand skillfully, and you will thereby place the last card of the upright cards—which adheres to the fingers of your left hand—upon the top of the cards in the palm of your left hand, and when you request the person who examined the top card in your hand to look at it once more, he will see the card you have just placed there, instead of the one he first examined.

The principal thing you must observe is to be very rapid and dexterous in slipping the card at the back of the upright card from its position there to the top of the cards in the palm of your left hand.

THE TRANSMUTED CARDS

In a common pack of cards let the Ace of Hearts and Nine of Spades be somewhat larger than the rest. With the juice of a lemon draw over the Ace of Hearts a Spade, large enough to cover it entirely, and on each side draw four other Spades.

Present the deck to two persons so adroitly that one of them shall draw the Ace of Hearts, and the other the Nine of Spades, and tell him who draws the latter to burn it on a chafing dish. You then take the ashes of that card. Put them in a small metal box, and give it to him who has the Ace of Hearts, that he may himself put that card into the box and fasten it. Then put the box for a short time on the chafing dish, and let the person who put the card in it take it off and take out the card, which he will see is changed into the Nine of Spades.

THE SHIFTING CARD

Put at the top of your pack any card you please, say the Queen of Clubs. Make the pass, by which you put it in the middle of the pack, and make some one draw it; cut again, and get the same card into the middle; make the pass again, to get it to the top of the pack, and then present it and get it drawn by a second person, who ought not be so near the first as to be able to perceive that he has drawn the same. Repeat this process until you have made five people draw the same card. Shuffle, without losing sight of the Queen of Clubs, and spreading on the table any four cards whatever with this Queen, ask if every one sees his own card. They will reply in the affirmative, since each sees the Queen of Clubs. Turning over these cards, withdrawing the Queen, and approaching the first person, ask if that be his card, taking care while showing it to him that the others may not be able to see it. He will tell you it is. Blow on it, or strike it, and show it to a second person, and so on.

THE FOUR TRANSFORMED KINGS

You have the four Kings of a pack, and have placed them in your hand in such a manner that one slightly overtops the other, yet so that each can easily be distinguished when held closely in the hand.

After showing them to the company you slide them together, and place them, thus joined, upon the top of the pack, which you hold in your right hand. You then draw off the four top cards, and lay each in a person's lap, face downward, directing them to place the flat of the hand upon them. You now draw four other cards from the

pack, and place them each upon the lap of a neighbor of each of the four above persons, and direct them also to cover them with the flat of the hand. You can now step with the rest of the cards in front of each of these eight persons, flit the cards toward the lap of each, and when each lifts his card from his lap, and looks at it, it appears that the four persons upon whose lap you have placed the four Kings have altogether different cards, and their neighbors have now the four Kings.

This is done in the following manner: While you are drawing the four Kings from the pack, and placing them as described, one upon the other in your hand, you at the same time, unperceived, carry off four other cards, and place them behind the four Kings, so that they lie in the hollow of your hand and cannot be seen. When, after having shown the four Kings, you push them together in a heap, the four Kings, of course come in front of the four other cards, which latter now lie on the top of the pack. These you distribute to the first four persons, and then deal out the four Kings to their neighbors.

THE CARD IN THE RING

Get a ring made of any metal, in which is set a large, transparent stone or piece of glass, to the bottom of which is fastened a small piece of black silk; under the silk is to be the figure of a small card; and the silk must be so constructed that it may be either drawn aside or spread by turning the stone around.

You then cause a person to draw the same sort of card as that at the bottom of the ring; and tell him to burn it in a candle. Now, the ring being so constructed that the silk conceals the card underneath it, you first show him the ring, that he may see it is not there, and tell him you will make it appear; then rubbing the ashes of the card on the ring, you manage to turn the stone or glass dexterously round, and exhibit to him the small card at the bottom.

TO GUESS THE CARDS WHICH FOUR PERSONS HAVE FIXED THEIR THOUGHTS UPON

You take four cards, show them to the first person, request him to select one of them in thought, and lay them aside. Then take four other cards, let a second person choose one of them, place these four cards upon the table beside the first four, but a little apart. Proceed in the same way with the third and fourth person.

You now take the first person's four cards, and lay them, separately, side by side. Upon these four cards you place the four cards of the second person in the same order, and so with the four cards of the third and fourth person.

You now show each pile to the four persons, one after the other, asking each in which pile he finds the card he has thought of.

As soon as you know this you discover the cards thought of in the following order: The card thought of by the first person is, of course, the first in the pile in which he says it is contained; the second person's card is the second of the pile, so also the third and fourth person's card is the third and fourth of the pile.

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THE CHOSEN CARD REVEALED BY A PINCH OF SNUFF

Force a card—suppose for instance, the Five of Clubs—having previously written the words, or drawn the spots, on a clean sheet of paper, with a tallow candle; then hand the pack to the person on whom the card is forced; bid him place it where, and shuffle the pack how he pleases; ask for a pinch of snuff, strew it over the sheet of paper, blow the loose grains off, and the remainder will stick to the places the tallow has touched, thus telling the person what card he has chosen. The paper, if done lightly with the candle will not appear to have any marks on it.

HOW TO ARRANGE THE TWELVE PICTURE CARDS AND THE FOUR ACES OF A PACK IN FOUR ROWS SO THAT THERE WILL BE IN NEITHER ROW TWO CARDS OF THE SAME VALUE NOR TWO OF THE SAME SUITE, WHETHER COUNTED HORIZONTALLY OR PERPENDICULARLY

The simplest way of performing this trick is to form a diagonal line from the left to the right with the four Aces.

Then form another diagonal line, from the right to the left with the four Jacks, crossing the preceding diagonal line, and you will have a position similar to that shown.

This done, place a King and a Queen in each of the four spaces which remain to be filled, in order to complete the square or four rows, being careful to choose the suites, and to arrange the cards in such a manner as to fulfill the conditions required.

By pursuing any other method than the one indicated it will be found

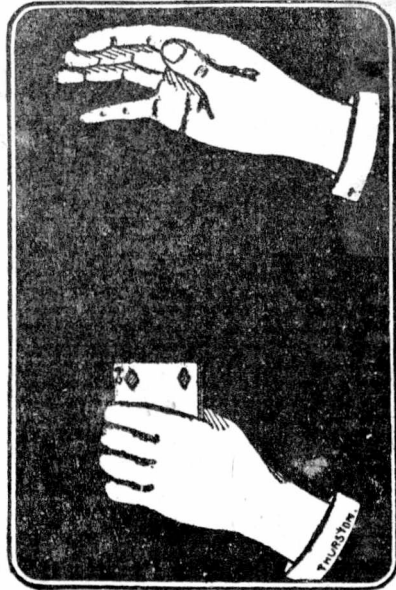
quite difficult to fulfill the required conditions, and at all events, it will take you a long time to do so.

THE RISING CARDS

The effect of the illusion to the audience is as follows:

Five cards are selected haphazardly (not forced) from an ordinary pack. The five cards are then handed to an independent member of the audience, with the request that he replace the same and shuffle them into the pack thoroughly.

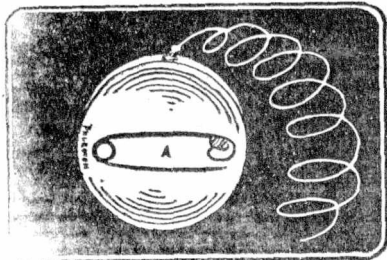
The performer now returns to the stage and holds the pack in the left hand, with the faces of the cards toward the audience. He passes the right hand completely round the cards to prove there are no threads, etc., used. The hands and cards are now left in the position depicted, being about three



feet apart. The performer next inquires the name of the first card selected, whereupon it immediately leaves the pack and soars as gracefully as a bird up to the right hand, where it is held between the fingers and thumb, the beauty of the experiment lying in the fact that the performer does not move a muscle during the rising of the card. The card is now placed on the front of the pack, and the second card called for, when it immediately ascends in the same manner as the first one. This is repeated until the five

chosen cards have made their appearance.

The performer is not compelled to stand in any particular part of the stage; in fact, the trick can be just as successfully presented in any drawing-room, without the aid of assistants, etc.



The principal secret of the illusion depends upon the ingenious piece of apparatus depicted. It resembles the well known self-coiling measuring tape. A piece of very thin, but strong silk thread, say, about three to four feet long, is coiled on a drum within a cylindrical box or case. The thread can be drawn out to its full extent, but upon slight pressure being brought to bear on a little stud on the face of the box it is gradually withdrawn, the slow action of the drum being brought about by an exceedingly weak internal spring. A in the diagram is a safety pin soldered to one side of the case, thus enabling the performer to attach the same to the top of his trousers between the suspender buttons on the left side. The thread is now pulled out about 2 feet 6 inches, a small pellet of soft wax being attached to the end. The wax is then affixed to the top vest button, the slack portion of the cord being tucked into the vest.

The performer now invites five members of the audience to select cards. He collects them himself, and, in the act of turning round to ask another spectator to shuffle the cards, changes the chosen five for five other cards by means of the right hand *profonde*. If this is done neatly, the spectator never imagines but what he is shuffling the selected cards into the pack.

On the return journey to the stage there is ample time and opportunity to regain possession of the chosen cards, which are palmed and replaced on the top of the pack, care being taken that they are in the correct order. Now, as the performer turns round to face the audience, he very adroitly removes the wax, together with the thread from the vest button and presses it on the back of the hindmost card. The right hand now passes round the cards and secures the thread

between the first and second fingers, so that when the hands assume the attitude shown the thread is in the position illustrated.

This thread, if of the correct thickness is absolutely invisible, even at close quarters.



When the name of the card is called out, the performer, with the elbow of the left arm, presses on the vest at the place where he knows the drum to be, thus causing the thread to recoil and the card to rise to the right hand. The card is now replaced on the front of the pack, and under cover of asking the name of the next card, the wax is fastened to the back card, and the same movements repeated. The rest of the cards are similarly dealt with.

THE ART OF FORTUNE TELLING BY CARDS

Take a pack of cards, and making yourself which Queen you please, lay them out on a table, nine in a row, and wherever you find yourself placed count nine cards every way, making yourself one, and then you will see what card you tell to, and whatever that is will happen to you. If the two red Tens are by you, it is a sign of marriage; the Ace of Diamonds is a ring; the Ace of Hearts is your house. Ace of Clubs is a letter; the Ace of Spades is death, spite or quarreling, (for that is reckoned the worst card

in the pack;) The Ten of Diamonds is a journey; the Three of Hearts is a kiss; the Three of Spades is tears; the Ten of the same suite is sickness; the Nine of the same is disappointment.

Nine of Hearts is feasting; the Ten of Clubs going by water; The Ten of Hearts places of amusement; the Five of Hearts a present; the Five of Clubs a bundle; the Six of Spades a child; the Seven of Spades is a removal; the Three of Clubs fighting; the Eight of Clubs confusion; the Eight of Spades a roadway; the Four of Clubs a strange bed; the Nine or Diamonds business; the Five of Diamonds a settlement; the Five of Spades a surprise; the two red Eights new clothes; the Three of Diamonds speaking with a friend; the four of Spades a sick bed; the Seven of Clubs a prison; the Two of Spades a false friend; the Four of Hearts a marriage bed; when several Diamonds come together it is a sign of money; several Hearts love; several Clubs drink; and several Spades vexation.

If a married woman lays cards, she must make her husband King of the same suite the Queen, is of; if a single woman tries it, she may make her sweetheart what king she likes; the Jack of the same suite is the men's thoughts; so that you may know what they are thinking, by telling nine cards from where they are placed, making them one; and if any one chooses to try if she shall have her wish, let her shuffle the cards well, (as she must likewise when she tells her fortune,) wishing all the time for some one thing; she must then cut them once, and minding what card she cut, shuffle them again, and then deal them out into three parcels; which done, look over every parcel, and if the card you cut comes next to yourself or next to the Ace of Hearts you will have your wish; but if the Nine of Spades is next, you will not, for this is a disappointment; however, you may try it three times.

THE MAGIC TWELVE

Let any one take the pack of cards, shuffle, take off the upper card, and, having noticed it, lay it on the table, with its face downward, and put so many cards upon it as will make up twelve with the number of spots on the noted card. For instance, if the card which the person drew was a King, Queen, Jack or Ten, bid him lay that card with its face downward, calling it ten; upon that card let him lay another, calling it eleven, and upon that another, calling it twelve; then bid him take off the next uppermost card; suppose it to be a nine; let him lay it down upon another part of the table, calling it nine; upon it let him lay another, calling it ten; upon the latter another, calling it eleven; and upon that another, calling it twelve;

then let him go to the next uppermost card, and so proceed to lay out in heaps as before, till he has gone through the whole pack. If there be any cards at the last—that is, if there be not enough to make up the last noted card the number twelve, bid him to give them to you; then, in order to tell him the number of all the spots contained in all the bottom cards of the heaps, do this: From the number of heaps subtract four, multiply the remainder by fifteen, and to the product add the number of remaining cards which he gave you; but if there were but four heaps, then those remaining cards alone will show the number of spots on the four bottom cards. You need not see the cards laid out, nor know the number of cards in each heap, it being sufficient to know the number of heaps, and the number of remaining cards, if there be any, and therefore you can perform this feat as well standing in another room, as if present.

THE DRAWN CARD NAILED TO THE WALL

Drive a flat-headed and sharp-pointed nail through a card—force a similar one on any person present—receive it into the pack—dexterously drop it, and pick up, unseen, the nailed card; place the latter at the bottom of the pack, which take in your right hand, and throw it, with the bottom forward, against a wainscot or door; the nailed card will be fixed, and the rest, of course, fall to the ground. Take care to place your nail so that the front of the card, when fixed to the door, may be exposed; to effect this, you must also remember to put the back of the card outward placing it face to face with the others, when you put it at the bottom of the pack.

ON ENTERING A ROOM, TO KNOW OF THREE CARDS PLACED SIDE BY SIDE WHICH HAVE BEEN REVERSED—THAT IS TO SAY, TURNED UPSIDE DOWN

This trick is a very easy one, as the two ends of the cards are cut so as to leave a margin of an unequal width. All that is requisite is to place all the broad ends of the cards either toward you or from you, when upon entering the room, you will at once perceive which card has been turned.

TO BRING A CARD WHICH HAS BEEN THROWN OUT OF THE WINDOW INTO THE PACK AGAIN

After you have shuffled the pack and placed it upon the table, you let any person draw forth the lowest card, of which there are two alike, at the bottom of the pack; tear it in small

pieces, and throw them out of the window.

You assure the company that the pieces just thrown out will join themselves together again, and return as a whole card to the pack. You raise the window, and call "Come, come, come!" Then approach the table assuring the spectators that the mutilated card has returned complete to its old place in the pack; and let them satisfy themselves that such is the fact.

A NEW METHOD TO TELL A CARD BY ITS WEIGHT

You declare to the company that you can tell a card by weighing it. You take the pack in your hand, let one of the company draw a card, look at it, and place it face downward in your hand. You then look at it attentively, apparently trying its weight, while in fact you are examining it very closely to see if you cannot discern upon its back some mark by which you may know it again, and if there is none you mark it secretly with your nail.

You let the person put the card in the pack, shuffle it, and hand it back to you. You now look through the pack, take one card after another, and appear as if you were weighing them, while you search for the mark by which you may discover the drawn card.

THE WINDOW TRICK

Place yourself in the recess of a window, and let any one stand close to you, as near to the window as possible. You now draw a card, hand it to him, and request him to note it. This you must contrive to do in such a manner, that you can catch a glimpse of the image of the card reflected in the window. You now know what the card is as well as he does, and can point it out to him after the cards have been thoroughly shuffled.

THE NUMERICAL CARD

Let the long card be the sixteenth in the pack of piquet cards. Take ten or twelve cards from the top of the pack, and spreading them on the table, desire a person to think of any one of them, and to observe the number it is from the first card. Make the pass at the long card, which will be at the bottom. Then ask the party the number his card was at, and, counting to yourself from that number to sixteen, turn the cards up, one by one, from the bottom. Then stop at the seventeenth card, and ask the person if he has seen his card, when he will say no. You then ask him how many more cards you shall draw before his card appears, and when he has named the number, you draw the card aside with your finger, turn up the number of cards he proposed, and throw down the card he fixed upon.

TO NAME THE RANK OF A CARD THAT A PERSON HAS DRAWN FROM A PIQUET PACK

The rank of a card means whether it be an Ace, King, Queen, etc. You therefore first fix a certain number to each card—thus you call the King four, the Queen three, the Jack two, the Ace one, and the others according to the numbers of their pips.

Shuffle the cards, and let a person draw any one of them; then turning up the remaining cards, you add the number of the first to that of the second, the second to the third, and so on, till it amounts to ten, which you then reject, and begin again; or if it be more, reject the ten, and carry the remainder to the next card, and so on to the last; to the last amount add four and subtract that sum from ten if it be less, or from twenty if it be more than ten, and the remainder will be the number of the card that was drawn; as for example, if the remainder be two, the card drawn was a Jack; if a three a Queen, and so on.

THE THREE MAGICAL PARTIES

Offer the long card to a person that he may draw it and replace it in any part of the pack he pleases. Make the pass, and bring that card to the top. Next divide the pack into three parcels, putting the long card in the middle heap. You then ask the person which of the three heaps his card shall be in. He will probably say the middle, in which case you immediately show it to him; but if he says either of the others, you take all the cards in your hand, placing the parcel he has named over the other two, and observing to put your little finger between that and the middle heap, at the top of which is the card he drew. You then ask at what number in the heap he will have his card appear. If, for example, he says the sixth, you tell down five cards from the top of the pack, and then dexterously making the pass, you bring the long card to the top, and tell it down as the sixth.

SEVERAL DIFFERENT CARDS BEING FIXED ON BY DIFFERENT PERSONS, TO NAME THAT ON WHICH EACH PERSON FIXED

There must be as many different cards shown to each person as there are cards to choose; so that if there are three persons, you must show three cards to each person, telling the first to retain one in his memory. You then lay those three cards down, and show three others to the second person, and three others to the third. Next take up the first person's cards, and lay them down separately, one by one, with their faces upward; place the second per-

son's cards over the first, and the third over the second's, so that there will be one card in each parcel belonging to each person. You then ask each of them in which parcel his card is, and by the answer you immediately know which card it is; for the first person's will always be the first, the second person's the second, and the third person's the third in that parcel where each says his card is.

This amusement may be performed with a single person, by letting him fix on three, four or more cards. In this case you must show him as many parcels as he is to choose cards, and every parcel must consist of that number, out of which he is to fix on one, and you then proceed as before, he telling you the parcel that contains each of his cards.

TO DISCOVER THE CARD WHICH IS DRAWN, BY THE THROW OF A DICE

Prepare a pack of cards in which there are only six sorts of cards. Dispose these cards in such a manner that each of the six different cards shall follow each other, and let the last of each suite be a long card. The cards being thus disposed, it follows that if you divide them into six parcels, by cutting at each of the long cards, these parcels will all consist of similar cards.

Let a person draw a card from the pack and let him place it in the parcel from whence it was drawn, by dexterously offering that part. Cut the cards several times, so that a long card be always at bottom. Divide the cards in this manner into six heaps, and giving a dice to the person who drew the card tell him that the point he throws shall indicate the parcel in which is the card he drew; Then take up that parcel and show him the card.

THE CARD CHANGING IN THE HANDS

Erase one of the end spots of the Three of Hearts, and keep this card in your pocket in such a manner that you can recognize the top. Have a pack of cards at the bottom of which have the Ace and the Three of Hearts, make the pass to bring them to the middle of the pack, and force them to be drawn by a lady and gentleman, to whom you will then give the pack to replace the cards and shuffle them. During this time adroitly take the card from your pocket, conceal it beneath your hand, and again taking the pack place it at the top. Make the pass, and draw this card from the middle of the pack, present it to him who has drawn the Three of Hearts, covering with the right forefinger the spot where you erased so that he will imagine that he sees the Three of Hearts, and ask, "Is this your card?" He will reply "Yes."

Retake it with two fingers of the left hand, and concealing the other end, show it to the one drawing the Ace of Hearts, and ask: "Is this your card, madam?" She will respond affirmatively. You will then say: "That is impossible, for the gentleman says it is his," and then you will show it to the person who has drawn the first, who will say: "It is not the same." Then show the Three of Hearts to the lady, remarking: "I knew very well it was the lady's card," to which she will answer: "But it is not mine." To this rejoins: "Would you deceive me—I who deceive others?" And striking with your finger upon the card, you will show to them successively the two cards they have drawn, saying: "Behold your card, and yours." You ought, at every change of the card, to take it in the fingers of the right hand.

TO MAKE SEVERAL PERSONS DRAW CARDS WHICH THEY WILL THEMSELVES REPLACE IN THE PACK, AND TO FIND THEM AGAIN

You must have a pack of cards prepared as is suggested. That, is the one end must be a very little narrower than the opposite one. You will make one of the company draw a card from the pack, and will observe particularly if he turns it in his hand. If he replaces it as he drew it, you will turn the pack, so that it may be in a contrary position to the others. If he turns it in his hand, it will save you the trouble. The card being replaced, you give the pack to someone to shuffle, and then have a second or even a third drawn, observing the same precautions. After this, taking the pack by the widest end, in the left hand, you will draw successively with the right hand cards that were chosen.

NOTE—Invariably this trick should not be performed before those who are accustomed to witness sleight-of-hand and it should never be repeated to the same company, who may readily find out that the whole art consists in turning the pack. These little bits of knowledge will readily come to the conjurer after a short time.

THE BURIED HEART

A curious deception may be practiced by cutting out neatly and thinly the back of a Club, which is then to be pasted slightly over an Ace of Hearts. After showing a person the card, let him hold one end of it, and you hold the other; and while you amuse him with discourse, slide off the Club, then laying the card on the table, bid him cover it with his hands; knock under the table, and command the Club to turn to the Ace of Hearts.

THE ERRATIC CARD

Take a pack of cards from your pocket, shuffle them, and let anyone draw a card; note it and replace it in the pack. You then ask the person where he would like to have it appear, whether under the table-cloth, under a flower-pot, or in the pocket of any one of the company. As soon as his choice is made, you wave your magician's wand in the direction of the place where the drawn card is to be found.

This trick is rendered more interesting if you employ an alarm clock, which you set to strike at the reappearance of the right card. This is done by forcing a card upon the person who draws. A similar card is put beforehand in the places which you mention for him to choose as the spot where his card shall reappear.

TO FIND IN THE PACK, AND THROUGH A HANDKERCHIEF WHATEVER CARD A PERSON HAS DRAWN

Give the pack for a card to be drawn from it; and, dividing the pack in two, desire that the chosen card be placed in the middle. Make the pass at this place, and the card will now be at the top of the pack. Put it on the table, cover it with a rather thin handkerchief, and take the first card under it, pretending, however, to feel about for it. Turn over the handkerchief and show that this card was the one drawn.

TO CONJURE A CERTAIN CARD INTO YOUR POCKET

You take beforehand any card from a complete pack, say a Queen of Hearts, and put it in your pocket, after having named the card to your accomplice. You then hand the pack to the latter, and request him to look at a card in the pack, to note it, and then place the pack upon the table again. Your confederate does as he is directed. You then ask him what was the card that he selected, and he will of course answer the Queen of Hearts. "I should be much obliged to you," you reply, "if you would show me that card again." Your confederate examines the cards, but cannot find it, and at last says that it is not now in the pack. You now draw the Queen of Hearts from your pocket, and show it to the astonished company.

THE MAGICAL TRIO

As already shown, you force one of the company to draw a certain card, and let him replace it in the pack, and shuffle the cards well together. You now take the pack, and find the drawn card, and without showing it, place it next to the bottom card. Then hold up the pack in the right hand, and show the bottom card to the company, with

the question: "Is that the drawn card?" To which the answer is, of course, in the negative. You then drop suddenly the right hand, in which you hold the cards, and with the fingers of the left hand slip the bottom card back, and draw out instead of it that card selected by the company, and throw it upon the table face downward, the company of course supposing it to be the card last seen upon the bottom.

You then shuffle the cards thoroughly, show once more the undermost card, requesting the company to see if it is the card drawn, and upon receiving a reply in the negative, you place it also, face downward on the table upon the first card. You now shuffle the pack well, show the company the undermost card, repeating the question as before. On receiving again a reply in the negative, you appear surprised; however, place the card just shown upon the two that were before drawn from the pack, approach the company with these three cards, and request them to examine them carefully, and see whether there has not, perhaps, been some error on their part, as the drawn card must certainly be one of the three. To their great astonishment they will find this to be the case. This trick can also be done by making the pass, and slipping the card by wetting the fingers as before explained.

TO MAKE A CARD SPRING UP INTO THE AIR FROM THE PACK WITHOUT BEING TOUCHED

Having forced a card upon one of the company, (see explanation to the exchange of card,) the pack must then be placed in a spoon, so that the chosen card may lean on a pin bent in the form of a hook. This pin is fastened to a thread, and ascending through the pack leans upon the upper end of the spoon; then it descends under the stage through the table. In this disposition the confederate cannot pull the thread without dragging along with it the hook and card, which causes it to be perceived as flying in the air. The thread slides upon the blunt edge of the spoon as easily as if it ran in a pulley. In order to place the cards in the spoon quick enough that the company may perceive no preparation, care must be taken that another pack is dexterously put on the table. The chosen card in the other, with the hook and thread, must be previously prepared as described.

TO PRODUCE A REQUIRED CARD FROM YOUR POCKET

For this trick you need an accomplice. You tell him beforehand the card that he must call for; for instance, the Three of Clubs. You then shuffle the pack, contriving it so that the Three of Clubs shall be the top card.

You place the pack in your pocket, and ask if one of the company will call for a card. Your accomplice calls out quickly, "The Three of Clubs!" which you at once produce from your pocket.

TO TELL THROUGH A WINE-GLASS WHEAT CARDS HAVE BEEN TURNED

The picture cards usually have a colored narrow stripe for the border. This border is usually narrower at one end of the card than it is at the other. You place the picture cards in such a manner that either all the broader or all the narrower borders are placed uppermost. You now request a spectator to turn one of the cards while you are absent from the room. On your return you examine all the cards through a wine-glass, and easily discover the one which has been turned as its narrow border now lies on a level with the broader borders of the other cards. If they try to mystify you by turning none of the cards, you will easily see that this is the case.

TO CHANGE FIVE KINGS INTO FIVE QUEENS

You take four Kings and draw a sharp knife gently across the middle of them, where the two busts meet. Peel the picture carefully from one-half the cards, and paste upon the blank part the four half pictures of four Queens, which have been peeled off in the same manner. In this way you have four cards, each representing both a King and a Queen.

To these prepared cards you join an ordinary King and Queen. These six cards you spread out in a fan-like shape, from the left to the right, and in such a manner that only the Kings are visible. This is easily done if you keep the ordinary King at the end of the fan to the right and the Queen concealed behind it. You show the five Kings, say that you will change them into five Queens, blow upon the cards, reverse them, placing the King behind the Queen, and display them as five Queens.

THE MAGIC SEVENS

Take a number of cards, from which you will make two piles, taking care that one will contain two or three Sevens, and the other will be composed of seven cards, all face cards—that is, Kings, Queens, Jacks or Aces. Then ask for pen and ink, and write on a piece of paper the names of the seven; this paper you turn over so that he cannot see what you have written. Now you can request a person to make his choice in such a manner that if he chooses your number it will be good, inasmuch if he select the larger package, you will show him the paper on

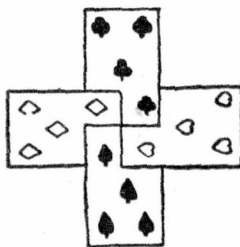
which is inscribed the names of the face cards; then command him to count the number of cards contained in the package he has selected, and he will find seven, agreeable to the names on your list. This revelation will doubtless astonish him; but if he selects the smaller package, you have likewise the advantage, for you know it to contain two or three Sevens, and nothing else.

THE NUMERICAL TRICK OF CARDS

Request a person to select at will three cards from a pack of cards such as are used for the game of Euchre, which has no cards below seven points in either suite, warning him that the Ace counts eleven, the face or figure cards ten, and the others according to the points on their faces. These three chosen, tell him to place them on the table separately, and then to put on each card a pile of other cards, as many in number as, with the points on the card, will sum up at fifteen points on each heap; that is to say, if the first card be a nine, it will require six cards to be placed over it; if the second be a Ten, five cards; if the third be a Jack, likewise five cards. Here you have nineteen cards employed consequently there remains thirteen for you to reclaim. Making believe to examine them, count them over to assure yourself of being right as to the number remaining. Mentally add sixteen to this number, and you will have twenty-nine, the number of points on the three cards chosen, and which will be found beneath the three heaps.

WHEN FIVE IS FOUR

Take the four fives from an ordinary pack of cards and challenge your



friends to arrange them, face upward, so that only four pips show on each card. The secret is disclosed in the illustration.

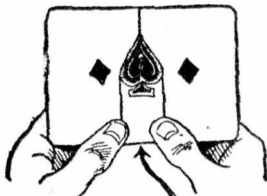
THE NOVEL GAME OF TONTINE

This game is played with fifty-two cards. After each one in the company has taken a number of counters, say twenty, upon which a value has been placed, each player puts 3 counters in

the pool. After cutting, deal one card to each player, with the face down. Now to create a purse for the game. Upon turning up the card dealt, he who holds the King draws three counters; The Queen two; the Jack one; the Ten neither draws nor loses; The Ace pays one to his neighbor; the Two gives two to the second player below him; the Three gives three to the third beyond him; and with respect to the others, they pay one or two, as they happen to be odd or even; the Four, Six and Eight, two counters; and the Five, Seven, and Nine, one each. It will be seen that twenty-four counters are drawn by the players; that twenty-four circulate, and that thirty-six are put up for the prize of the game. Thus, on each deal, twelve counters pass from the hands of the players. When one runs out of counters, he returns his cards, and is considered dead; nevertheless, he revives rapidly, inasmuch as his neighbor, should an Ace come to him, is compelled to give him one; the player two places above him, if a Two is dealt to him, gives him two; the Three, chancing to the third above him, supplies him with three, and this rule works a revolution in his favor. Finally the pool remains to the player holding the last of the counters; but during continuance of the game many wonderful accidents occur, and it frequently chanced that he who has been dead two or three times, or who has been placed in the most desperate straits, carries off the pool. It is these variations which render the game exciting and amusing.

CARDS CHANGE SPOTS

For this clever card trick the equipment needed consists of two aces of diamonds from similar packs and an ace of spades. Erase the corner spots and letters from the diamonds and cut out the center of the ace of spades, as shown in the accompanying illustration. In presenting this trick hold an ace of diamonds in each hand with one leaving a rectangular section below it



of the diamonds hidden under the spade on the piece of ace of spades. Thus it appears to the spectators that you are holding an ace of diamonds and an ace of spades. Now to make the cards change places or spots, whichever way you prefer to have it.

Holding the two cards with their backs to the audience first move them apart, then bring them together gradually until the edges of the two diamonds finally touch as shown. Now quickly slip the false ace of spades over to the other card so as to hide the ace of diamonds.

TO GUESS IN WHICH HAND, HOLDING COUNTERS, CAN BE FOUND THE ODD OR EVEN NUMBER

Multiply the number in the right hand by an even number, according to pleasure, 2 for example, and the number in the left hand by an odd number, 3 for instance; then add together the sum of both; if the total is odd the even number of pieces will be in the right hand, and the odd in the left; if the sum be even the contrary will be the case.

Proof.—Suppose in the right hand 8 pieces, and 7 in the left; multiply 8 by 2 and you have 16, while the product of 7 by 3 will be 21; the sum total is 37, an odd number. If, on the other hand, 9 was in the right hand and 8 in the left, multiply 9 by 2, you have 18, and multiply 8 by 3, you have 24, which added to 18 gives 42, an even number.

TO PRODUCE NUMBERLESS CHANGES WITH A GIVEN NUMBER OF CARDS

Take the cards, each inscribed with the ciphers 1 2 3 4 5 6 7 8 9 0.

Take these cards in the left hand as if to shuffle them. Take with the right hand the first two cards, 1 and 2, without deranging them; place them beneath the two following, 3 and 4, and under these four cards the three following, 5, 6, and 7; below these put 8 and 9, and below all the 0. They can be rearranged several times according to the same formula. At each new arrangement there will be a fresh order, which, nevertheless, after a certain number of times, will come out as they were before shuffled, as will be seen by the following table, wherein the order repeats itself after the seventh arrangement:

1st order.....	1 2 3 4 5 6 7 8 9 0
1st shuffle.....	8 9 3 4 1 2 5 6 7 0
2nd ".....	6 7 3 4 8 9 1 2 5 0
3d ".....	2 5 3 4 6 7 8 9 1 0
4th ".....	9 1 3 4 2 5 6 7 8 0
5th ".....	7 8 3 4 9 1 2 5 6 0
6th ".....	5 6 3 4 7 8 9 1 2 0
7th ".....	1 2 3 4 5 6 7 8 9 0

MIND OVER MIND, OR THE MARVELOUS WILL POWER

A spectator draws three cards from the pack, not forced, and without looking at them, or the performer touching them, places them in his breast-pocket, from which he has previously removed

the contents. The performer now calls out the name of a card, and requests the spectator to hand him one of the cards from his pocket. Upon this being done, the card is found to correspond with the one previously named by the performer. This is repeated with the two other cards.

This is a vast improvement on the old method of performing a very similar trick, and is highly commended.

The performer asks a spectator to select three cards (making sure that the three cards are selected in a bunch). He then cuts the cards as usual, bringing the card just above the three chosen to the bottom.

The three cards chosen must now be placed in the pocket with the faces toward the person, which is the natural way of doing it. The performer now notes the bottom card of the pack, which enables him to know the names of the chosen cards. Suppose the bottom card was the five of hearts, the first of the three cards would be the eight of diamonds. Therefore, the performer asks the gentleman to place his hand, as quickly as possible into his pocket and hand him the eight of diamonds, which nine times out of ten will be correct, for this reason: In the act of the spectator placing his left hand in his right inside breast-pocket, owing to it being done quickly, he will seldom, if ever, place more than his four fingers in the pocket, the thumb remaining on the outside. For this reason the only card possible for him to take from the pocket in this condition is the top one, which is the eight of diamonds. If the reader will try this experiment with himself, he will readily catch the idea.

After the first card is produced, the performer calls for the next, which is the jack of clubs, and as there is but one remaining card there can be no mistake, as the performer asks for the ace of spades.

Many find this trick always has a great effect on the audience, and causes a considerable amount of excitement and interest.

TO CAUSE A CARD SELECTED BY A SPECTATOR TO BE NAMED BY THE AUDIENCE

A card is selected by a spectator and laid on the table without its face being seen. The performer now states that it is impossible for anyone to know the name of the card. But that he will cause the audience themselves to name it.

The modus operandi employed for this experiment is not absolutely new.

Supposing the card selected was the eight of hearts, the performer secretly ascertains its name in the same manner as explained previously, and forthwith addresses the audience as follows:

"Ladies and gentlemen, there are four suits in the pack: hearts, spades, diamonds, and clubs. I shall ask some gentleman to name either two of them. Thank you, sir. The gentleman says hearts and spades, therefore it must be a heart or a spade. Now will some one kindly name one of these? Spade! Thank you, sir; that leaves a heart therefore it must be a heart."

To explain the above. The performer knows in the first place that the card is a heart, and he interprets the answers from the audience to suit his own purpose, in the following manner: Had the audience said diamonds and clubs in place of spades and hearts, the performer would have said: "Very well, sir; that leaves hearts and spades." Now, with regard to the heart and the spade, had the audience said hearts instead of spades, the reply would have been: "Very well; it must be a heart."

Example: There are two cards left— hearts and spades. The performer wants the audience to name hearts. Suppose the audience names spades, the reply is: "Very well; that leaves a heart."

Should they have named a heart, the reply is: "Thank you; we will make it a heart," and thus the performer practically forces the card on the audience.

Now, to continue the trick and cause the exact name of the card to be called, which is carried out on the same principle, the performer continues: "The suit is a heart, there are thirteen cards in a suit, and it must be one of the thirteen. We will divide the thirteen into odd and even numbers. Will some one kindly say either odd or even? Odd! Thank you; that leaves even. The even numbers are two, four, six, eight, ten, queen. We will divide them into two parts, above or below seven. Will some one kindly name above or below seven? Above seven! Thank you sir. It, therefore, must be either the eight, ten or queen. Will some gentleman kindly name two of these three? Eight and queen! Thank you. Now, will some one select either the eight or the queen? Queen! Thank you. That leaves the eight of hearts. Will the gentleman kindly turn up this card?"

A suggestion as to the tone of voice in naming these cards will be of great advantage. For instance, suppose the queen and eight are left, the performer wishing the audience to name the eight, says: "Will someone name the eight or the queen?" with a strong accent on the eight, and nine times out of ten, if the words are properly spoken, the desired card will be selected.

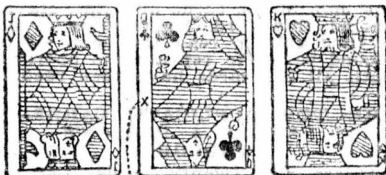
THE COURT CARDS

For this trick the conjurer takes a pack of cards, and separates the court cards from the remainder

Using only the court cards, he asks a member of his audience to take one, to look at it, and replace it among the others. The court cards can then be shuffled by anyone, but immediately they are returned to him the conjurer picks out the chosen card.

The secret of this trick is very simple. If you look at the illustration of six cards, you will see that on each one of them the white margin (x) is larger than on the other.

The conjurer begins by arranging the cards with the larger margin on the left, as in the picture. He then hands the cards to someone, asks him to take a card out and to replace it.



First position.



2. The Queen is reversed.

Before the card is replaced, the conjurer quietly turns round the cards he is holding, so that when the chosen card is replaced all the wide margins of the cards will be on the right with the exception of that of the chosen card, which will be on the left. The conjurer can, therefore, easily find the chosen card and no amount of shuffling will make his task difficult.

All cards are not printed alike. Some time the margins on the sides of the court cards are even, but in that case it will be generally found that there is a larger margin at one end of the card than at the other. The trick is, therefore, just as easy for the conjurer.

CLEVER CARD TRICK

Show your friends what mysterious powers you have over cards by performing this simple, but effective trick for them. The only materials needed are an ordinary card from the bridge deck, a glass tumbler that is wider at the top than at the bottom so the sides taper, and a little soap. Prepare the glass in advance by rubbing the soap on the inside, but be sure to make only two narrow channels at opposite points

running from the top of the glass to the bottom so that when a playing card is pushed down into the glass its edges will strike the soaped strips. The card should be of the smooth-finished kind.

With this equipment all set the performer begins the trick by pushing the card down into the glass and telling a spectator to ask the card to rise out of the glass. But the card does not rise at the spectator's command. So the performer removes the card from the glass, strokes it on his sleeve, and then pushes it down into the glass. This time the performer gives a sharp command to the card to arise, and the card immediately rises.

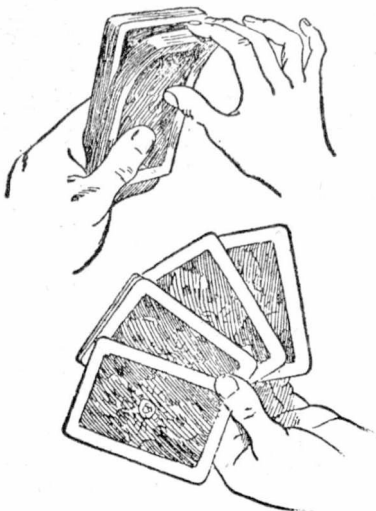
The secret, of course, is that when the performer first pushes the card into the glass he does not place it so the edges of the card come in contact with the soap. But when he pushes the card into the glass the second time he does have the edges right down the soapy tracks. The stiffness of the card, the shape of the glass and the smooth paths help it rise at the performer's command. It is necessary, however, to apply the soap evenly so its presence will not be noticed.

THE FOUR BURGLARS

The performer takes a pack of cards and removes the four jacks. The packs represent the four "Burglars;" he shows the four jacks fanwise to the audience. He places the cards upon the top of the pack, remarking at the same time that the four burglars climb upon the roof of a house, which is represented by the pack. Now one burglar guards the front of the house; place a jack face upward in front of the pack. A second burglar robs the lower part of the house. Take the next card and place it in the lower part of the pack. The third burglar robs the middle of the house. Put the next card in the middle of the pack. The fourth burglar robs the upper part of the house. Put the next card about one-fourth the way down. Now after they have robbed the house, they all meet again on top. Take the jack which is in front of the deck and place it on top. Examine the top four cards and they will all prove to be there.

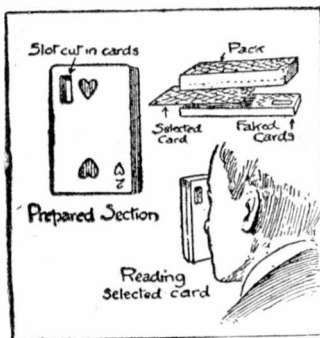
This trick is very easily done. While the performer is amusing with some patter, arrange the four jacks in the shape of a fan, when this is held up to the spectators' view, they see the four jacks, all right, but what they do not see is the fact that behind the second jack from the left there are secreted three other cards, nicely squared up and flush with the jack, so that whether viewed from either front or behind there appears to be the one card only; namely the jack. The illustration shows the position of the cards. When the fan is closed and placed on

top of the pack, the first card—a real jack—is put in front of the house. The next three cards which are not jacks are placed in various parts of the "house," leaving three jacks still on top.



THOUGHT READING

Half a dozen cards are chosen by members of the audience and returned to the pack. The conjurer, placing the pack to his forehead and asking those spectators to think intently of their cards, immediately announces the names of the cards.



Half the pack is "faked," a small piece being cut out of the index corner of all the cards. One ordinary card

is placed at the top and another at the bottom of this half of the pack, which is then placed under a handkerchief on the table. The audience chooses six cards from the other half of the pack, and, at the conjurer's request, holds the cards so that everyone can see them. The conjurer turns round while this is being done, so that he shall not see them. While his back is turned the conjurer exchanges the cards he is holding in his hand for the faked cards under the handkerchief. The chosen cards are then placed among those which are faked, and in order to do the trick the conjurer has only to slip the bottom card to the top of the pack and then glance at the card whose index corner will be visible through the hole in the cards he holds. Having named this card, he removes it and is thus able to read the name of the second card. He repeats the operation until all the cards have been read.

THE TEN DUPLICATE CARDS—REVEAL A PERSON'S THOUGHTS

Select any twenty cards. Let any person shuffle them; lay them in pairs upon the table, without looking at them as represented here. You next desire several persons, (as many persons as there are pairs on the table) to look at different pairs and remember what cards compose them. You then take up the cards in the order in which they have been laid, and replace them with their faces uppermost upon the table, in four rows, with five cards in each row.

The order in which you place the cards in each row indicates with certainty the couple selected by each person.

To enable you to do this, recourse must be made to a mental table of four words, each word consisting of five letters, making twenty in all, so that each letter represents a card as shown.

The first card you put on M in Mutus, and the next on M in Nomen—that is to say, on the first and eighth places of the intended square of twenty places. Having disposed of the first pair, you proceed to put the next card on U in the second place of the first line, and on its companion in the fourth place of the same line. The next card is placed on the spot occupied by T in the first line, and on T (or fifteenth place) in the third line. The first card of the fifth couple is placed on S in the first line, and on S in the fourth line. Having completed the first line, you proceed with the word Nomen in the second line, then with Dedit and finally with Cocis, filling up the remaining vacancies by placing each couple of cards on corresponding pairs of letters, until the square is complete, as shown.

You now ask each person where the cards he selected in his mind are now situated. If he says they are both in the first line, then he thought of the cards occupying the places of the two U's.

If he says that one card is in the first, and the other in the second line, then he thought of the cards occupying the places of the two M's.

If in the first and third lines, of the two T's.

If in the first and fourth lines, of the two S's.

And so on, with each pair of letters corresponding with the couple of cards selected.

A little practice is required to strengthen the memory, so as to pair the letters as they present themselves in the words which represent the places of twenty cards. You will notice that, although there are twenty places, there are only ten different letters or ten pairs.

This amusement, which is very simple and requires very little practice, will excite considerable astonishment in those unacquainted with the key.

THE KEY

M	U	T	U	S
N	O	M	E	N
D	E	D	I	T
F	O	C	I	S

In the following table, the places of the letters are numbered in rotation:

1	2	3	4	5
M	U	T	U	S
6	7	8	9	10
N	O	M	E	N
11	12	13	14	15
D	E	D	I	T
16	17	18	19	20
C	O	C	I	S

TO CHANGE A CARD LOCKED UP IN A BOX

You ask a person to give you any card he pleases out of the deck, and you let him put it into a box which is locked up before the company. You then take a few cards, and desire another to draw one and remember it, which he does, and the cards are laid aside. You now unlock the box and the card which the second person drew is on the box instead of the one which is locked up.

A box must be made on purpose with a double bottom, on the false one is laid the card which the first person chose. In locking the box, by a secret

spring, the false bottom is raised with the card, and firmly united to that part where the hinges are. On the real bottom lies another card, which had been previously and secretly deposited there. In making a person draw a card, a duplicate of this is forced upon him; for if he attempts to draw another, under some pretence you shuffle the cards again, till at last he takes the very card you intend for him. This card you know by feeling it, it being purposely longer than any of the rest, and is in fact a conjuror's secret card. You must never let one of those particular or brief cards remain in a pack when you give it to be examined.

A NEW MIND-READING FEAT WITH CARDS

One or more cards should be selected by a spectator, and the pack laid on the table.

A lady or gentleman sitting on the opposite side of the room (without even as much as a look from the performer) immediately informs the drawer the number and the names of the cards chosen.

This trick, which can, if desired, be presented as an exhibition of genuine mind-reading, will create a profound sensation.

The medium, or second party, to this experiment must be thoroughly acquainted with the order in which the pack is arranged, and should be seated on one side of the performer.

After the card or cards have been selected, the pack is cut, and the card that was above those selected brought to the bottom. In the act of laying the cards on the table, the bottom card is momentarily exposed to the view of the assistant, thus enabling him to name the selected card, this, of course, being easily accomplished when one thoroughly understands the arrangement of the pack.

With a judicious addition of one of the false shuffles described, two clever people can perform tricks on the above principle that not so many years ago would have caused them to meet the fate of a sorcerer.

AN INCOMPREHENSIBLE DIVINATION

A very clever non-sleight-of-hand trick. It has seldom been published, and is, in fact, almost unknown: It is so simple that a child can learn it in five minutes, yet it can be exhibited for hours without the slightest fear of detection. It is one of the very few tricks that can be repeated.

In effect it is as follows:

Eleven cards are placed face downward on the table in a heap. The performer is now securely blindfolded, and, if desired, can be led into another room. In his absence a spectator cuts the cards, and after counting the lower portion replaces them on what was originally the upper portion.

The performer now enters the room, still blindfolded, waves his hands over the cards, and immediately picks one of them out of the packet, which upon examination proves to have the number of pips or spots that corresponds with the number of cards counted.

For instance, suppose four cards were removed, the performer would unhesitatingly turn up, say, the four of clubs. Supposing that no cards were removed, and the packet was left in its original state, the jack would be turned up by the performer. Not only can the performer be blindfolded, but a thick cloth or handkerchief can be covered over the packet, and yet the card with the proper number of pips is produced. This trick can be repeated as often as desired without any rearrangement of the pack, and it is this part of the experiment that mystifies conjurers unacquainted with the modus operandi.

For the performance of this excellent drawing-room trick, the performer must previously arrange eleven cards as follows:

Place a jack face downward, and on the top an ace, then a deuce, then a trey, and so on to the ten, and the cards must be kept in this order throughout the trick. They can, however, be cut as often as desired before you start the experiment; but as the packet is placed on the table the performer must manage to catch a glimpse of the bottom card, as this forms the key to the whole mystery.

Supposing the bottom card is the four spot, The cards will be arranged one on top of the other.

Now, no matter how many cards the spectator moves, all the performer has to do is to show the fourth card down from the top, and this will have the number of spots that corresponds with the number of cards removed.

We will suppose a spectator moved seven cards.

The performer now shows the fourth card from the top, which is a seven-spot.

Now, without rearranging the cards, or even looking at the bottom, one, the trick can be repeated. The performer remembers that the card just shown—a seven spot—was fourth from the top, and he, therefore, knows that the third card from the top must be the eight-spot, the second the nine-spot, and the top card the ten-spot, leaving the jack at the bottom

A certain number of cards are again moved, and as in all cases when the jack is at the bottom of the packet, all the performer has to do is to turn the cards over, and on the bottom card will be found the correct number of spots.

Should the ace be at the bottom of the pack, then the top card will always denote the answer.

If the two-spot be at the bottom, the second card from the top will denote the answer, and so on all through.

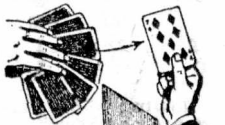
If no cards were moved, it is apparent that the performer would turn up the jack, this being fourth from the top, so that if no cards are shifted the jack always turns up.

After five minutes' study, this trick will be found quite easy of accomplishment.

CARD AND MATCH TRICK

A card is freely chosen from a deck. The wizard, unfamiliar with the suit of the selected card, reaches into his pocket and draws forth a package of matches of the flat paper variety. Removing one of the matches from the package, he strikes it and allows the match to burn about half way, when the flame is extinguished.

CHOOSE CARD FROM PREPARED DECK



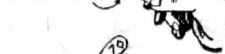
PAPER MATCHES



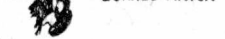
7 OF DIAMONDS MARKED ON HEAD OF MATCH



LIGHT MATCH



7 OF DIAMOND APPEARS ON BURNED MATCH



On drawing attention to the head of the burned match, the digit 7, and a small diamond, are seen mysteriously printed upon its surface. The selected card is, upon examination, found to be the seven of diamonds, much to the amazement of the spectators.

The trick is as simple as it is effective. Before presenting the trick, the wizard secretly prepares one of the matches, by writing the digit seven, and drawing a small diamond, upon the head of one of the matches, with a lead pencil. It is amazing to see how clearly this writing shows up, after the match has been burned. The card, of course, is forced upon a spectator.

Should an amateur, not skilled in sleight of hand, attempt this trick, we suggest that he use what is commonly known as a "forcing" deck. This consists of fifty-two cards, the faces all alike.

NEW CARD AND EGG MYSTERY

Many of the readers are doubtless acquainted with the trick wherein a chosen card, after being mutilated, is discovered whole in the center of a previously examined egg.

A hard boiled egg is passed for examination to prove that the shell has never been broken or tampered with in any way, and the same egg is placed in full view of the audience.

A card is now selected by a member of the audience, noted, and replaced in the pack, which is then shuffled. The egg, which has never been out of sight of the audience, is now handed to a spectator with a request to crack and remove the shell. Upon this being done, the name of the selected card is found to be written on the white of the egg.

This trick will cause a profound sensation wherever presented, as the egg will bear the strictest examination. The secret is as follows:

Dissolve an ounce of alum in a quart of a pint of vinegar. Now dip a camel's-hair brush in the solution, and inscribe on the outside of the shell of an egg the name of the card you intend to force. Now let it dry, whereupon all traces of the writing will vanish. The egg must now be boiled for ten minutes, and it is then ready for use. When the shell is removed, whatever you have written on same will be found on the white of the egg.

ISAPPEARANCE OF A CARD THOUGHT OF BY A SPECTATOR

The performer passes a number of cards from hand to hand, with faces toward the audience. A spectator is now asked to remove any card he sees.

Upon this being done, the performer again passes the cards from hand to hand, at one time, when it is discovered that the card thought of has disappeared.

A second card is similarly treated. To produce the above effect, the performer must obtain a pack of cards consisting only of twenty-six, but with no backs, each side being a face. On one side are pictures of twenty-six

cards, and on the other side the remaining twenty-six. The cards should be arranged in a haphazard manner. When the spectator has mentally noted a certain card, the performer, under cover of his hand, turns the pack round, so that the other twenty-six cards are visible to the audience. Upon their being passed slowly from hand to hand, it is found, of course, that the chosen card has vanished.

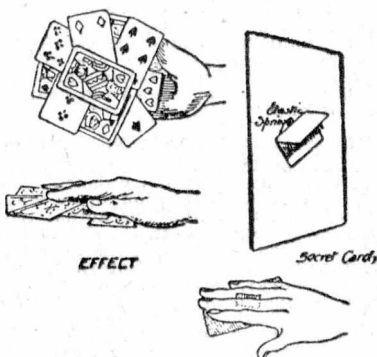
This can naturally be repeated. If desired, two or three spectators can note cards at the same time.

THE HANGING CARDS

The conjurer takes a pack of cards, shuffles them, then holds them out fanwise to show that they are quite "unprepared." He also invites inspection of his hands, to make sure that they have not been secretly prepared.

Then the conjurer takes one of the cards and places it on his right hand; he holds his hand stretched out away from him, with the palm upward.

Having placed the card in position, the conjurer makes a pass with his left hand toward the card and announces that he is going to try to mesmerize it.



Nothing seems to happen, so the conjurer places a second card under the first, then proceeds to add a number of other cards, spreading them out so that he has a kind of rosette of cards in his right hand.

Then he once more pretends to mesmerize the cards, and places his left hand on them for a moment.

Without any warning of what he intends to do, the conjurer then turns his hand over, still keeping the left hand against the cards and so preventing them from falling to the ground.

Suddenly he takes away his left hand and repeats the mesmeric passes with it in the direction of the right hand, and the audience are considerably surprised to see that the cards do not obey

the law of gravity and fall to the ground. They remain clinging to the hand.

The conjurer asks someone to name a small number—under twenty. He counts slowly up to this number, and exactly at the moment he speaks it, the cards fall to the floor. The cards and the conjurer's hand can be examined by any person who is curious to find out "how it is done."

To come at once to the explanation, one of the cards is prepared, but if the preparation is done neatly, the card will pass as an ordinary card.

A small piece of another card is pasted to the center of the card that is to form the "foundation" of the pile of cards placed on the right hand. Of course this little piece is pasted to the back of the card; it should form a little flap which can be held down close to the card, and thus it will not be noticed.

To raise the flap, the conjurer merely has to bend the card slightly, and in replacing it on his right hand he gets this flap between the two knuckles of his third and second fingers.

It will be seen that the card is held close to the hand, and therefore if the conjurer arranges other cards under this "flap card" all the cards will be held close to the hand.

The counting is done merely for effect, and when the cards are allowed to fall the conjurer takes care that the flap card is not placed too near the eyes of any inquisitive person.

A TORN CARD WITH A NEW FINISH

Here is an idea which we do not pretend to be in any way a finished trick; it is merely a suggestion upon which the reader may build. The actual trick itself is simply a version of the torn and restored card adapted from an effect given in one of Roterberg's excellent works, and which is to be found in one form or another in many more. The finale is a rough try out of a new finish by which the card is entirely restored at the end by apparently welding on the torn corner under somewhat curious conditions.

This part is simply an idea, but, as a matter of fact it is actually more than this because we actually worked it something after this fashion and we found that it "went over" very well and apparently no one tumbled to the method employed, though a conjurer might possibly have done so. We are not performing for the benefit of conjurers, however—at least we hope not, for this sort of conjuring is very often uninteresting to the average audience and frequently only practical under certain set conditions which in the average run of real entertaining do not readily obtain.

Let us start the trick itself.

This does not follow quite the stand-

ard lines for this particular trick. The force employed is unusual and though it appears to be even more fair than usual it is actually a more decided one and absolutely certain to work. We allude here to the forcing of the corner or other part torn out, not to the force of the card itself. If you come to think

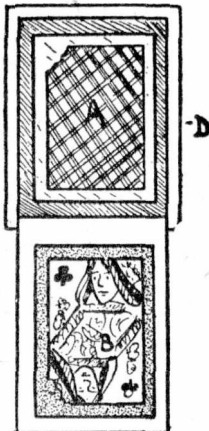


Fig. 1

D. Ordinary card frame. B. Untorn card with C. Sandpaper cover to cover corner.

A. Actual torn card.

of it the planting of this bit of card is the crux—and also the weakness—of the entire trick, whatever its form may be.

To start with, the performer forces a card, preferably a court card. Let us suppose it to be the king of clubs. This card is then torn into a number of pieces entirely at the free will of the audience and by one of themselves. The pieces are poured upon an ordinary plate and this is offered in turn to a number of people each of whom is requested to take one of the pieces, his choice not being controlled at all. Each is then asked to take a card, quite freely, from the pack and whatever card proves the highest among those taken that person is invited to keep his portion of the card in his pocket, or notebook, for subsequent reference. The rest of the pieces are all dropped back upon the plate and the lot dealt with in whatever way the performer chooses. The card is then found restored in a small frame which has just been shown entirely empty. We say restored, that is all, but the one missing part which is shown to exactly fit.

The performer is not satisfied with this unfinished state of affairs and he tells his audience that he has recently discovered a ray which, correctly used,

acts as a sort of magical blowlamp and enables him to reduce solids to a state of flux so that on cooling there is a clean join. He demonstrates his meaning by borrowing a quarter, placing it in a small receptacle, which is undoubtedly empty, otherwise, and playing the red ray upon it for a moment after which the owner of the quarter is delighted to be shown that his quarter is now a mere mass of molten metal. This is set aside to cool and in a very few seconds the coin is again hard and as good as ever.

Having thus proved his point, as to the value of the ray, the performer then takes the card, minus the part which is still torn out, and replaces it in the empty frame in which it is seen, minus its last piece. He places this in position outside the frame upon the glass itself so that the two are separated by the glass of the frame. Nevertheless he turns on his "ray" and plays it upon the torn corner and the audience are then shown that the corner still shows but that it is now attached to the card beneath the glass, the tear in the card being completely mended and the corner apparently melted through the glass and joined up below it.

In proof of this the performer takes the cards from the frame and hands it direct to the chooser for examination, the empty frame remaining upon the table innocent as at first.

Now for the explanation, which is really very simple.

To start with the pack used is very simply prepared by removing all the aces but one—it's a matter of indifference which is left in the pack. This one is then marked, upon its edge, with pencil, or ink (this is according to your eyesight, pencil is best if it is sufficiently distinct for the performer to distinguish it quickly in the pack, simply because it can be rubbed off again whereas ink is not so easily disposed of!) The king of clubs is set for the force according to the performer's individual ideas in this direction. Another king of clubs duplicating it, is prepared by tearing out a portion (not necessarily the corner) which is set carefully aside for future use; the card, itself, is set in an ordinary sand frame with the sand covering it, as usual.

The card forced, it is given to its chooser to tear into pieces which are received upon an ordinary china plate, the only extraordinary thing about which is that the performer holds it in his right hand—or his left, for that matter—with his thumb above and his fingers beneath (which is not so extraordinary after all—if you except the fact that he has beneath the thumb "that little bit of card which the others have not got!") when the pieces are poured upon the plate the torn piece

he artfully shifts his thumb a little and allows the piece hidden beneath it to mingle with the rest, being careful to keep it well marked, however, as this is the clue of the whole effect.

It is not a very difficult feat to force this corner among so many for the simple reason that you just keep it up until someone does take it! In simi-

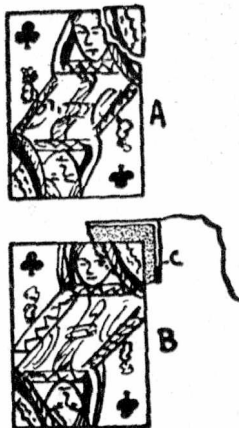


FIG. 2.

Cards A and B in detail.
C. Cap for attachment to B.

lar manner it is not very difficult to push out the solitary ace which the pack contains upon the holder of this particular portion of the card. Now whatever other cards may be taken it is impossible for anyone but the chooser of the planted bit to hold the highest card since now we come to the highest card since he, naturally holds the highest card in the pack. The usual restoration is then proceeded with and the card is ultimately discovered in the frame.

Now we come to the welding business, and this, too, is a perfectly simple matter for all its novel effect. An ordinary Sand Frame is used about which there is only one thing to be attended to; it must be of the kind in which the card occupies the entire sight opening and it must be so arranged that when the back is opened and allowed to fall down at full length (as shown) the sand will be run out and the front clear and transparent.

The arrangements other than these two small matters are as follows:

First a third duplicate king of clubs, which is quite ordinary, and without blemish of any kind, is adjusted behind the one with the torn out piece so that

the two cards exactly register as one. In this condition they are exactly registered with the opening and a spot or two of wax, just sufficient to hold the card, is put upon the corners of the untorn card (which is, of course, on top, and back upward). The back of the frame is now closed, gently, and a little firm pressure applied so as to cause the upper card to adhere to the back of the frame. If the under, torn card is not removed it will be found that if replaced to register as before the back is carefully closed will bring the two cards into complete register again (if the frame is at all well made, that is to say!) which is the reason for all this preparation. The next thing is to take a little cap, or pocket, to slip over the same corner of the whole card as is torn from the other one. This is done by selecting a small piece of sandpaper to match the frame backing and slightly larger than the torn piece. This is shaped so that it covers a little more than the torn surface and leaves a narrow turn over, as shown in Figs. 1 and 2, by which it may be fitted upon the card. When made, the rear of this "cap" must be smoothed and all sand and roughness removed entirely and, lastly, a fine silk thread is attached to it long enough to protrude from the back of the closed frame an inch or two. A knot should be made in the free end.

What happens after this? Just this: The frame, so prepared, is arranged with the sandpaper cap over the rear, whole card and torn card registered with its duplicate and facing the glass of the frame. The sand covers all and the frame appears to be empty.

First the card is produced in the frame where, owing to the cap over the rear card, the appearance of the card is exactly as though there were only the one card in the frame at all, and that with its corner—or other part missing. In order to remove the card the back is opened and allowed to drop down so that it carries upon it the piece which is lightly stuck to it. If the frame is sloped very slightly forward as this is done the result will be that while the one card descends with the released back of the frame, the front card remains facing the audience and being removed visibly, and a clear view obtained through the glass, the effect of a totally empty and unprepared frame is secured. The card removed, the frame is closed not by raising the back to the frame but vice versa; the frame is turned back upon the back and the frame thus reversed and fastened with the back to the audience—during which the sand, of course, runs down, covering the card still within and giving the appearance of an entirely empty frame. In returning the card to the frame for the "welding" process, the frame is opened in exactly

the reverse manner to that in which it was closed; that is to say: it is inverted with its back to the audience and the fastening undone—this allowing the sand to clear away—and the frame is then laid on its back, flat upon the hand, and the frame itself raised toward the spectators so that, although the glass is cleared of sand, they have no opportunity to see into the frame until it is separated from the back as before. The card is inserted and the back closed up in the ordinary way (not as at first, by lowering the frame) and if the card is correctly inserted the two will register, as before. Set the corner in position by secretly moistening the back under pretence of a slight cough but any ruse will serve for this and, once covered by the loose piece it is easy to remove the little paper cap within the frame by a simple pull on the thread (it is not necessary to pull it right clear; only to pull it clear of the card) the two cards now appear, at a little distance, to be one, mended card but, for the time being this state of affairs is concealed by the piece still upon the surface of the glass.

The vanish of the torn piece through the glass is absurd but effective. The "ray" is simply a small electric torch with a colored disc inside the lens. Upon the outside of the lens itself, put a smear of wax and in directing the beam upon the torn piece at one point bring it actually into firm contact with it, switching off almost immediately and putting the torch down on the table. It of course carries with it the torn piece but, owing to the arrangement within the frame—once the small cap is removed—it is impossible to see if it is there or not; it appears to have melted through the glass and joined up with the card itself.

This time when the frame is opened both cards are allowed to descend with the back and it is the rear one which is detached and removed while the one with the torn corner is allowed to remain within the frame which is closed just as at first by lowering the frame upon the back and so reversing the frame and so causing the sand to descend and cover the contents from view.

The little by-play with the quarter is simply the old "melting pot" with quicksilver except that we simply dispensed with the usual plug lid. We had the well with its blob of quicksilver already within the outer receptacle and simply palmed it out to receive the quarter and inserted the well again as we left it upon the table and to restore the quarter we just reversed the process! Crude, if you like, but it served quite well, so why worry?

There is an alternative to leaving the card in the frame. The two cards may, if preferred, be removed as one and the single hand "slide" change made,

as the card is handed out for inspection but we don't quite see what is gained by it. However—you pay your money and you take your choice!

A NEW SWORD TRICK

There has always been a certain fascination about any sort of effect in which a sword plays a part, and sword and cards is well applauded and received by almost any class of audience. It is not perhaps a trick suited to very close work, but upon the stage it is not at all impossible.

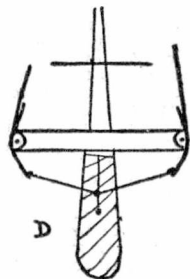
In the old days when performers worked in court costume, a sword was a necessity as well as an ornament; the costume being incomplete without it: they made a practice, therefore, of



introducing the catching of cards upon the sword from a pack thrown into the air, as a regular feature of the show.

The sword sold for the purpose in those days was a big and clumsy affair, with the cards held in a sort of card-case attached to the hilt, which was a massive and ungainly looking affair; indeed the entire thing was almost a cutlass and was an absurd way of revealing two or three cards. In any case it obviously wouldn't go with a costume that was delicate.

One performer had a rapier, taken from a sword stick, converted to his needs, very light and smart looking, but having no sort of trickery about it whatever. He wanted to perform the card catching stunt with this. The method was most beautifully simple. It consisted of preparing three cards by



stamping out a hole in each which allowed each to pass a certain distance along the sword—all except the first which had no hole at all. The other two had holes of different sizes, allowing

them to stop at different places upon the sword blade. These were neatly stacked, first the whole, unprepared card, face down. Next the one with the smaller hole and, upon that, the one with the larger hole. These cards were then placed upon the floor of the stage and hidden from sight by any small object—a box, or a pot of flowers—and the scene was set! To Perform: The performer faced the member of the audience who was to throw and scatter the pack, and he stood in a picturesque attitude, the sword point resting upon the floor, and as soon as the pack was in the air he made a wild lunge at them and there, upon the sword, in a neat row, were the three chosen cards. He stood with the point of the sword not only upon the floor but stuck into the bottom card of the pile of three, through the two holes, and as he made the forward lunge simply raised the sword with the cards stuck on it, like toast on a roasting fork, and the forward lunge did the rest!

All this is merely to introduce the present version of the trick which is an advance upon any mechanical method yet put forward. Its mechanism is simple and, as far as our experience goes, certain, and it embodies no perishable elastics, etc., and, furthermore, it does look an elegant weapon and a genuine one, and does not give the impression that a band of pirates has taken possession of the stage by mistake.

The sword may be used for one, two or three cards, and they may be detached and show nothing but a slit, such as the blade would naturally make, in any case. There is nothing to break or stick at a critical moment, and the appearance of the cards is more natural than in the older method for the simple reason that in the old version the cards came to the sword from outside it, whereas in the present version they are actually upon the sword at the start.

The method is based on the Coin Wand. We refer to the metal rod with a slight bulb at the tip by the travel of a coin upon it, by means of a collar attached to the coin, is arrested at the tip, the coin sliding upward to the tip when the wand is struck into the air. We have applied the same principle to a card traveling upon the blade of a rapier in the following manner.

Above the handle of the rapier is a metal shield, for the protection of the hand holding it, and it is here that the major part of the mechanism—if one can call it such—is situated. This shield is actually divided in the center and is made to open and shut in two halves, like the doors of a cabinet. The doors serve to enclose a very shallow metal box, only deep enough to contain three or four cards and about

a half inch larger all round than a playing card would be. Through this box, which is brazed upon the shank of the handle, the blade is fixed, permanently and a little "V" shaped cut in each metal plate—or door—allows of these closing flat upon the box.

In this position they are normally held by a spring which only just serves to keep the doors closed, but will open to a slight pressure but, upon release, will instantly close again. Suitable slots are made in three cards, such as will allow of their traveling up the blade when the box is open, and the sword inverted. At the top, or near it, the blade is prepared upon its flatter, broad, surface by the addition of a little blob of metal, upon each side, filed into the required shape. Viewed upon the broad side of the blade it is so slight as to be scarcely noticeable. A metal bush is made which will travel up the blade, just as the coin does upon the metal rod, but if thrown up to that point—as by a smart "slash" into the air it jams upon the metal thickening at this point. This "bush" is quite small (it is shown greatly exaggerated at E2) and it is used by thrusting it through the slot in the uppermost card (in this case, of course, they will be face up). All three cards are then allowed to sink to the bottom of the sword blade, the box being open to receive them, and the lids are allowed to close.

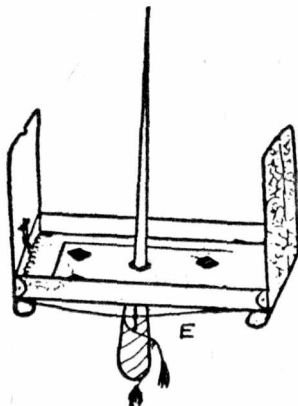
In the handle there is a slot in which travels a moving button to which is attached a small plate bearing an eyelet. To the projecting ends of the "doors," upon the underside, are attached two minute eyelets and a strong wire, or a length of gut, goes from one to the other, passing also through the eyelet attached to the moving button and plate working in the handle. So long as the button is not moved the doors are held closed by the springs within the shallow box; but if the hand holding the rapier uses its thumb to pull down the button it causes both the doors to be held open for just so long as the pressure is maintained; immediately it is relaxed the doors close. They can thus be flashed open and shut in a moment.

Here, then, is the action. The cards being thrown into the air the performer makes a motion at them which is a curious mixture of a flourish and a thrust at the cards. To do this he stands with the sword in his right hand, arm across the body, and point of sword pointing to the rear, at his left side.

In this position the hilt of the sword (which means the rear of the box) faces the audience. His attitude is one of a lively expectancy, befitting the circumstances. As soon as the cards are thrown he makes a sweeping cut toward them and at the same time opens

the doors and allows the three concealed cards to pour out and fall down the blade. The sudden sweep through the air causes them to rush up the blade until the topmost jams upon the protuberance near the tip, and the forward thrust, at the end, assisted by the now sloping position of the sword allows the other two to fall back toward the hilt. The doors, have, of course, closed as soon as opened, almost. Actually the entire motion is one and not a series of motions as all.

There is one other matter which needs explanation. If only one card is to be used then nothing further is necessary. If, however, two or more are to be caught a little thought will show that something further is essential. It will be remembered that the cards re,



in this case, traveling up the blade toward the point, and this, in turn, means that the hole in the card must be made to allow of the passage of the broadest part of the rapier, to start with. It is evident, then, that these cards will, on the pointing of the sword upward simply fall to the bottom in a heap and will not accommodatingly range themselves at convenient intervals as in the first case where they were falling point downward at the start. It will, therefore, be necessary to attach each of the lower cards to the one above it by a length of fine thread, the attachment being made close to the blades and near to the holes themselves. In this way the topmost card supports both the other two at stated intervals. It is not essential that the cards should be permanently fastened to the thread, a spot of wax would serve, in which case they could be removed and shown unprepared. The small bush need not be removed at all

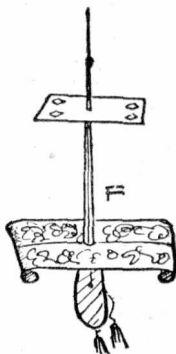
it may be freed and allowed to sink to the bottom of the blade, out of the way. In any case nothing is to be gained by a too close examination of everything; which, in most cases, is much more likely to arouse suspicion than to allay it!

Another point upon which we might say a word is as to the shape of the shield which constitutes the double "lid" to the card holder. This is not a mere flat piece of metal, it is only flat where it meets the card holder edges, otherwise is it curved and shaped—and the more fanciful it can be made to look the better. It certainly should not be made with squared edges but should be as unlike a card, in its general shape, as possible. It should not be difficult to give it a scroll like and old world appearance without in any way interfering with its working parts.

With reference to the accompanying illustrations.

At "A" is shown a rough sketch of the appearance of the rapier.

"B" shows a sketch of the top part of the prepared blade, looking at its



thin edge, in which case the protuberant thickness of the added metal is plain to the eye.

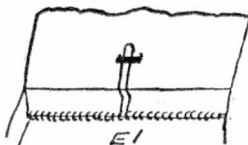
"C" shows the same but viewed from the flat, or broad side, of the blade.

At "D" the action of the doors in opening, governed by the sliding stud, or button is shown.

"E" shows this again, but showing the interior of the tray or card holder. It also shows the arrangement of the spring which, as here drawn, is a double coil of spring with a projecting arm at the center, this latter sliding in a little staple-like fitting upon the inside of the lid. The normal position of this arm is flat upon the bottom of the box, or, rather parallel with it. In this position it holds the lid securely in place and upon its being raised it at once tends to return to this position

when released. The spring itself is mounted upon a wire rod soldered across the end of the container (like a long staple). It will be seen that the two halves of the "shield" have small lugs from which a pivot passes into the interior of the tray, via a small hole drilled in the side of the tray itself.

A more detailed view of this spring is shown at E1, and at E2 is seen a small and very exaggerated sketch of the small metal "bush" upon which the



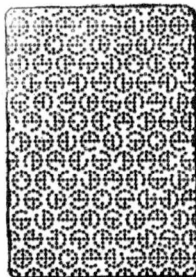
card is actually carried and caused to return stationary.

At F is shown the appearance of the sword with the card out, and apparently impaled upon it, the doors being again closed.

There is no reason why the card receptacle should be the actual size of the card, given the requisite area required to contain it, and this, too, could be to a certain extent disguised. The box is, however, so shallow that much more disguise should not be found necessary, it has the appearance more of a strengthening plate than anything.

MARKED CARDS

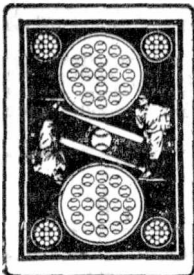
The use of marked cards is naturally a great advantage to the average



NIFTY DECK

performer who exhibits card tricks. However, marked cards also have become a most valued ally to the black-

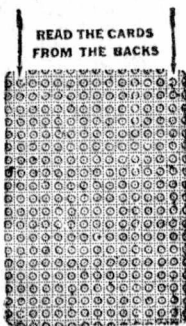
leg who cheats at cards, especially at games such as stud poker, cribbage and similar games where cards that figure to an important extent in the game are placed face down on the table.



ADAM'S LEAGUE DECK

Because of the vast importance of marked cards to the card trick expert and also because of the danger of running against them in a game a complete description of their appearance and also the markings by which they can be recognized is valuable.

One of the popular numbers is known as De Land's, a deck which has more than 12,000 secret marks. Some seemingly impossible feats in magic



STAR DECK

can be performed with these cards and the operator can tell at a glance just what card is held by his audience, or which has been laid on the table.

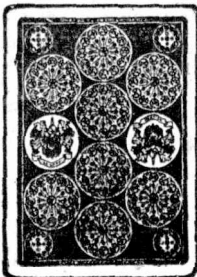
The illustrations will designate the different brands of decks and particular care should be taken to note the difference in designs. The skilled card trick performer will undoubtedly want several of these decks because it will not then be necessary to use the same cards for all the tricks.

It should be understood that these cards are made to look just like regulation decks and it would take a pretty shrewd person to discover the dif-

ference without having attention directly called to the unusual looks. There are so many different types of backs on the cards used now that there is little likelihood of this. In fact, we are sure that the cards could be used in a card game and played with the entire evening without anyone once suspecting that they are unusual from the standpoint that they almost shout out their identities to the person who knows how to read the backs.

The Daisy deck cards have a system of marks which can be read at a distance of 15 feet. They are regarded by some old masters at card manipulation as especially adapted to stage use.

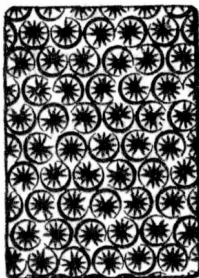
The Nifty deck is especially suited for long distance reading. Adam's league deck can be "told" from the front as well as the back. The performer can present an entire act in magic as well with their aid.



DE LAND'S DECK

The Star deck comes very close in appearance to some of the styles that are in use every day where men get together for a game of poker.

We might add that all these cards can be purchased from Johnson Smith and Co., Detroit, Mich, together with



DAISY DECK

complete instructions. The cost of the cards is \$1.00 per deck.

How these cards are sometimes used by cheats is easily to be seen. Take, for example, that the game of five

card stud was being played by a group into which the crook has managed to make his way. In some manner, easily understood by the professional cheat, he has managed to have the marked deck used. After the first card is dealt, which always, in five card stud, is face down, he can read the values of the card with little effort. All he does is look at the back of the cards and they tell their secret to him. He judges his own hand accordingly. In fact, he usually adds a bit of card manipulation with the marked deck and with this double advantage there is little chance of anyone being able to keep up with him at the gambling table.

In cribbage the advantage is still greater in that the cheat will never help the crib of his opponent. He waits until his opponent has discarded the cards into the crib and then places two cards himself that do not "match." Then he watches the cards as he cuts them and by a bit of careful manipulation manages to have a card turned up that will be of distinct advantage to his own hand. For example, suppose he had a pair of tens and a pair of fives in his hand. Naturally the turn he seeks is a ten, a five or at least another picture card. So without effort manages to get one of these up, preferably the five. With this card turned he gets a "big" hand, with little chance of his opponent, who trusts only to luck, having a sum in his hand to equal the cheat's.

It should not be hard for the performer of card tricks to visualize how these cards can be used to great advantage in presenting a program or just a few exhibitions as the case might be. Great fun could be arranged to have the deck used in a regular game for a few hands and then nonchalantly exclaim that it's no fun playing when you can read the value of the cards from the back because of an extraordinary gift inherited from your ancestors.

Naturally such a statement will cause a lot of laughter and then will come the demands to prove it. All that would be necessary now is for someone to lay a few cards on the table. Naturally, by looking at their backs you can tell what they are. The rest of the group will be amazed and regard the correct readings as some unusual ability. Whether the joke is to be explained naturally rests with the performer. If he expects to have the game of cards continue with him as a participant the trick will have to be explained.

But many of the card tricks enumerated in this book would be much easier to perform if a deck of these cards is used. Also the opportunity for greatly increasing the number of tricks in

the repertoire with little special practice is presented.

RING WITH MIRROR

This type of ring has been in favor for many years both with the performer of card tricks who has a perfectly legitimate reason for its use and again by the crook who cheats at cards. When the ring is on the finger, it is, to all appearances, just an ordinary one. It is, however, fitted with a small though effective glass mirror, as shown in the illustration. The mirror measures an inch in diameter and is quite effective for seeing what is going on behind the wearer and also view the cards as they are being dealt.

The crooked gambler wears a ring like this and in dealing manages to hold the cards and ring so that he can catch a glimpse of the cards as they slide off the deck. In this fashion he knows just what cards are being given to everyone on the table and also to himself.



Many of the old-time professional gamblers who haunted the wild-west towns during the boom days of early settlements used these rings to cheat the cattlemen and also the miners out of their hard-earned money. The gamblers grew so accustomed to working with the ring that many of them improved on the original design and had special rings made which they could wear at all times. The rings usually were purchased slightly larger than the finger so that they could be permitted to reverse themselves and the reflector fall to the back. Some of the gamblers had special rings made which were of highly polished gold. These then could be "sported" in the open and persons accustomed to noticing the ring would think nothing of it when the front happened to slip around, just as any ring will do if it is too large.

Today a ring of this type can be purchased for only 15 cents from Johnson Smith and Co., Detroit, Michigan. The ingenious performer of card tricks will

easily see where such a ring can become a valuable adjunct in performing many of the tricks suggested in this book and also tricks which will suggest themselves as time goes on and the performer becomes more and more adept at both the simpler tricks and those requiring sleight of hand.

WORDS OF ADVICE

Many readers who might become discouraged with slow progress might bear in mind the record of the great Howard Thurston, who for many years reigned supreme in the field of card tricks.

Howard Thurston, the Premier Card Manipulator of the World, and known throughout America as "The Man who Mystified Hermann," was born at Columbus, Ohio, on the 20th of July, 1869.

Originally intended by his father—a gentleman of firm Christian principles—for the ministry, he entered the D. L. Moody College, in Northfield, Mass., and completed a course of five years' training. During this period he came to the conclusion that Providence had never intended him to go through life as a parson, and his natural love of Magic always predominated over his liking for the more serious subject he was studying.

Upon graduating with honors from the college, very much against his father's wish he decided to adopt Magic as his profession. (How many other well-meaning enthusiasts have adopted this procedure, and with what result?) He did so, but found that there were already too many "all-round" conjurers in the business. This somewhat dampened his ardor at first; but, after cogitating for some considerable time, he decided to adopt a single branch of the Magician's Art, viz., Card Tricks.

Then came many weary month of assiduous practice, the greater part of the time being occupied in a strict adherence to a special system of strengthening and giving additional flexibility to the muscles of the hands (a system which, much as we'd like, we are not in a position to divulge), and after five years' traveling in America, presenting a Magical Entertainment of two hours in length in the smaller cities, Mr. Thurston first made his bow to a public audience as a Card Manipulator at the Fountain Square Theater, Cincinnati, Ohio, in January, 1895. Since then his career has been one of unprecedented success and brilliancy.

One of the chief characteristics of Mr. Thurston's act is his graceful stage deportment. No other living artist, in our opinion (and we have witnessed performances of the best Prestidigitators of the past quarter of a century) can compare with him in the incomparable manner in which he presents his tricks.

There is nothing automatic about this Past Master of the Art. During the whole of his performance he is thinking, and always on the alert, watching for new ideas to occur to his energetic brain. Magic, like Literature is a double Art: Mechanical Magic is the Prose, while Sleight-of-hand is the Poetry, and it is in this latter branch that this great artist excels.

Mr. Thurston's piece de resistance was celebrated Rising-Card Trick, with which he absolutely mystified that guardian of an honored name in the world of deception—HERMANN THE GREAT.

With regard to this trick we think it will be of interest to the readers of this book, to reproduce at this point the following extract from the *Denver Sunday Post* of October 23, 1898:

"Hermann, the Great, Mystified by Thurston

"Hermann, the magician, and his entire company, including Mme. Hermann, were nonplussed last night on the Tabor Grand stage by another magician. The scene occurred about 7:30 o'clock, before the prestiditeateur had dressed for his performance, and while Mme. Hermann was yet in street costume. Both had come in with the understanding that they were to witness a performance before commencing their own.

"The chief actor in the scene was Howard Thurston, who had been filling a two weeks' engagement at the Orpheum Theater.

"Hermann, having heard of Thurston's act, or trick, called at the theater one evening to witness it, and was so pleased with it that he requested the young man to call. In response, Thurston called on Hermann, and they discussed the act. Hermann told Thurston that he would be delighted to have him give the trick before his entire company, and, if its members were as favorably impressed with it as he himself, he would purchase it.

"Thurston set an evening as the time of the trial exhibition. The drop curtain was lowered and Thurston told all the company to line up before him on the stage. In the group of auditors, besides Mr. and Mrs. Hermann, were W. E. Robinson, chief illusionist of the company, also a representative of the *Denver Post*, the numerous stage hands and carpenters attached to the company and the theater.

"Thurston occupied a position in the center of the stage. Four of the witnesses drew a card from a pack which had been shuffled, looked at it, noted the denomination silently, and replaced it in Thurston's hands. Then he withdrew to a position further in the rear, and asked one of the spectators what card he had taken out of the pack.

"It was the ten of diamonds," was the answer.

"Ten of diamonds, come forth!" commanded Thurston, who held the pack. Instantly the ten of diamonds arose from his left hand and ascended two feet to the right hand. Addressing the next man, he said: "What card did you draw?"

"The jack of hearts."

"Thurston ordered the jack of hearts to ascend, and it instantly obeyed.

"To the next man Thurston propounded a similar question with like results. He then asked the next man, Hermann himself, to name his card, which happened to be the ten of clubs.

"Let the ten of clubs appear!" said Thurston, and the familiar ten-spot silently arose as if propelled by an unseen power. Hermann smiled with wonder at the performance, and was completely mystified. Afterward Hermann acknowledged the trick was a winner, and offered to purchase it.

"Thurston was especially gratified at the fact that his trick was not seen through by the Hermann party. He had mystified the mystifier."

When this episode became known, there was a great rush on the part of the public to witness the trick, and after that Mr. Thurston never passed a single week out of an engagement.

In addition to his being otherwise highly connected socially, Mr. Thurston is the nephew of former Senator John M. Thurston, of Nebraska.

Being a polished gentleman both on and off the stage, Mr. Thurston made, during his stay in the great Metropolis, a host of friends; but this does not seem at all strange, to any one personally acquainted with this genial and affable artiste. In addition to highly salaried engagements booked in Paris, Berlin, Vienna, St. Petersburg, etc., etc. Mr. Thurston held contracts which kept him busy for the next four years. A gentleman and a born artiste to his finger-tips, Howard Thurston-Premier Card Manipulator of the World—will undoubtedly cause his name to be a household word among conjurers for many years to come.

Mr. Thurston happened to be at Copenhagen when King Edward VII, of England, the Czar of Russia and the King of Greece were visiting the King of Denmark. One day as the four kings were coming out of the palace in a

carriage Mr. Thurston stepped out of the crowd, and bowing to the royal four, proceeded to extract a card from the air. It was a king. Once more he reached into space and took another card. A king again. Four times he did this and then bowed. The four real kings then bowed to him and passed on.

After a brilliant tour of the continent, Thurston returned to the United States. He had by no means exhausted the interest of his countrymen in his unique card act, but he was ambitious, and determined to branch out into the larger field of illusions. With a brain teeming with ideas, he built a number of very original illusions and necromantic deceptions, likewise making improvements upon old tricks, which he presented to the American public with unbounded success.

With his laurels thick upon him, he determined to go to the Orient with his company, to penetrate into the wilds of India and study the magic art of the Hindoo fakirs, while exhibiting the necromancy of the Occident. His adventures in India, China and Egypt would fill a volume.

Thurston's tour of the Orient lasted over two years. People of all classes, from royalty downward, attended his entertainments. Among his patrons were the Emperor of Japan, the Emperor of China, together with the Empress Dowager, the Sultan of Java, the King of Siam, all the royal heads of India, the Shah of Persia, and the Sultan of Turkey.

Upon returning to America in May, 1907, Mr. Thurston joined with Mr. Harry Keller and toured the United States as co-star with Mr. Keller for one season. Mr. Keller introduced Mr. Thurston to his audience nightly as his successor. In August of 1908, Mr. Thurston took up the mantle of his old and famous master and continued as America's leading magician.

Mr. Thurston's life-work is best given in his own words: "While keeping myself in practice in the old tricks, I am steadily striving to devise something new. By the application of scientific principles, I seek to get out of the beaten paths, and to contrive more ingenious apparatus and novel effects. It is my aim and ambition to give to magic, now considered the doubtful daughter of science and occultism, a legitimate recognition and standing."

An Exposure of The Card Tricks

Made Use of by Professional

Card Players, Blacklegs and Gamblers

BRIDGE

The following course is known to have been extensively carried on at the bridge table with great success. It is telegraphing by conversation. Suppose you wish your partner to play in any particular suite which would enable you to get a run; now if you do this unobserved, you will at once see the advantage gained over your adversary. The method is this: To ask a question upon any subject you may think of, only minding the first letter is the same as the first letter in the suite you wish played—namely: "Should you like a trip to Washington?" S being the first letter, Spades would be the suite required; if he can oblige he might answer "Very much;" but if he could not, and wishes to lead himself, then for his partner's information he would not send back an answer of the same description, "Very much," the letter V not being of any service; but "How can you ask such a question?" would imply, by H that Hearts were wanted. No one would notice this sort of conversation unless previously acquainted.

REFLECTORS

The cards so named are, by a certain mechanical process, equally distinguishable to the initiated by their backs as by their faces; but from the expense of manufacturing them, they are not often had recourse to. They nearly resemble those ingenious landscapes which, at first sight, present to our view some beautiful scene in nature, but by a more minute inspection, give us portraits of human faces with great exactness and fidelity. Some years back this trick was played off on the continent, to the enriching of a cheater and two or three of his confederates. He attended the fairs at Frankfurt and Leipzig with a large packet of these cards, which he sold at a price which bade defiance to competition. Visiting the country again by the time he thought they would be in circulation at the various spas and watering places, where high play is always going on, himself and his friends, by being alone able to decipher the apparently invisible hieroglyphics, made a good thing of it.

THE LONGS AND SHORTS

Consist in having all short cards above the number eight a trifle longer than those below it. This is accomplished with great nicety, by a machine invented for that purpose. By this means nothing under an eight can be cut; and the chances against an honor being turned up reduced two to one.

SAUTER LA COUPE

An adept at this trick can cheat and swindle at pleasure. Wherever it is practised the fair player has no earthly chance of rising from the table other than a loser. The trick, too, is much practised. Some time ago public attention was powerfully directed to it, by a trial in one of the courts, a celebrated lord figuring in it a most unenviable manner. The excitement then raised is now allayed, and Sauter Le Coupe is again in extensive vogue. By its means the wealth of the unwary and inexperienced player is transferred to the pocket of the cheat.

The following simple exposition of the manner in which this trick is performed will be of essential service to the player. It will enable him to detect the sharper and blackleg, and thus protect himself from the nefarious scheme.

Sauter la Coupe is the French term for "Slipping the Cards." It is practiced at bridge, when the cards are cut and placed in the hands of the dealer. By a dexterity easily acquired by practice, he changes the cut card, by slipping from its position in the pack, either from the top or the middle, the Ace, and thus secures its "turning up!" The practitioner of Sauter la Coupe, to cover the trick he is resorting to, invariably ruffles the cards, making with them a loud noise. While the apparently simple action he thus performs, with the consequent noise, distracts attention, he slips the card, the Ace, which he has hitherto concealed for the purpose, and dexterously placed on the top of the pack when passing it from one hand to another to deal; or ascertained its position in the pack by one of the many means resorted to for that purpose. Whenever the player begins to ruffle the cards, instead of dealing quietly, suspect foul play. It is a symptom of cheating.

The fair player has no chance with the cheater, by means of Sauter la Coupe. Suppose that during an evening 20 games have been played. The cheat and his partner would thus have to deal the cards at least ten times. During these ten deals the cards might be slipped six times, giving the cheat an advantage over the fair player of at least twenty to one.

CONVEX AND CONCAVE CARDS

All from the Eight to the King are cut convex, and all from the Deuce to the Seven, concave. Thus, by cutting the pack in the center a convex card is cut; and by taking hold of the cards, in cutting them, at either end of the pack, a concave card is secured.

Sometimes these cards are cut the reverse way to the foregoing one, so that if suspicion arises a pack of this description is substituted for the others. But here the sharper has not so great a pull in his favor, because the intended victim may cut in the usual way and so cut a low card to the dealer. But the possibility, or rather certainty, of his being able, by any means, to cut or deal a high or low card at pleasure, is an advantage against which no skill in the game can avail.

HANDLING THE CARDS

So called from the cards being secured in the palm of the hand. The person who practises this art at cribbage, generally takes care to get two Fives, with any other two cards, placing one of the two ordinary cards at the top, next to it one Five, then the other ordinary card, and under it the other Five. These four cards, so placed he secures in the palm of his hand, while he desires his adversary to shuffle the cards, and, being very generous, also tells his opponent to cut them; when this is done, he puts his hand which contains the four cards upon that part of the pack which is to be uppermost, and then leaves the cards on the same; consequently, when he deals, the two Fives will fall to his own hand of cards. By these means, when a person who can hand deals, he is pretty sure of two or more Fives.

GARRETING IN CRIBBAGE

It is so called from the practice of securing the cards either under your hand, you have got the best.

The method of doing this is to select out three or four extraordinary good cards, while your adversary is marking his hand of crib. This being done, and the cards properly dealt, you take up your own cards, which you take care to examine pretty quickly and after laying out any two you think proper for crib you immediately, with one hand, put your other remaining

cards on the pack, and with your other hand take down the cards which have been secured; then in lieu of very bad cards, which you might possibly have had, you have the best that can be got.

SLIPPING THE CARDS

Is performed in various ways, all of which tend to put the same cards on the top again, which have been cut off and ought to be put underneath. Whenever this is done, you may depend the cards are previously placed in such a manner as will answer the purpose of the person who performs the operation.

WALKING THE PEGS

Means either putting your own pegs forward, or those of your adversary back, as may best suit your purpose; and it is always executed while you are laying out the cards for crib.

The method generally adopted for this business is to take the two cards which you intend to put out for the crib, and fix them with your third finger on the back of the cards and your others on the front; then, holding them fast in your hand, you cover the pegs on the board from the sight of your adversary, while with your first finger and thumb you take out, unperceived, any peg you like, and place the same wherever you think proper.

PRICKED CARDS

This is a method of marking playing cards, which, if cleverly done, is very difficult of detection, from the circumstance of the effect being made known through the organ of touch, and not through that of sight. The cards to be thus distinguished are laid upon a stone, faces uppermost; and upon the left-hand side at the top, and through the right hand side at the bottom, they are punctured with a very finely-pointed instrument, care being taken not to drive it quite through the cards, but still to press sufficiently hard as to cause a slight elevation or pimple upon the opposite sides or backs. By this means it is in the power of the sharper, when the cards are with their back toward him, to distinguish their characters by the aid of the ball of his thumb. There are instances on record of individuals in the habit of playing this foul game, using a chemical preparation to this particular part, and by constantly wearing a glove, keeping it in a highly sensitive state.

THE BRIDGE

Is a card slightly shaved. By introducing it carelessly into the pack and shuffling them, it can be cut at pleasure. The trick of the "Old Gentleman" consists in merely introducing into the pack a card of thicker substance than the rest, which can likewise be cut at

pleasure by merely being properly placed by the shuffler.

SKINNING

It is by this operation that unfair cards are introduced, and too often creating suspicion by the ingenuity with which it is performed. Certain fair cards are taken out of the original stamped cover without injury to it, and in their stead either concave, convex or pricked ones, or reflectors are placed. The stamp being stuck on the cover by means of gum, which the application of warm water dissolves, or deprives of its tenacity, a kettle of hot water and a sponge are the only things requisite. The exchange being completed, the regular pack finds its way into societies of a certain description, where it is contrived to be placed on the card-tables unobserved. Plunder is the inevitable result.

SHUFFLING OR WEAVING

Much fraud is practised by the help of dexterously shuffling, by which the power to place certain cards in certain parts of the pack is under the control of the sharp, who become an adept in the art. The preparatory step is a strict observance of the tricks taken up on both sides, and their contents, when those rich in trumps or court cards are selected to be operated upon by the shuffler, when it is his turn to deal.

THE GRADUS OR STEP

Consists in one particular card being so placed by the shuffler, on handing them to his adversary to be cut, as to project a little beyond the rest, and thus ensure its being the turn-up card, either at whist or ecarte. The representation speaks for itself.

SLIPPING THE FIVES

Slipping the Fives at cribbage is an amazing strong advantage. The mode of doing this is to mark them in any manner so as to know them; and when ever it happens that you observe one coming to your adversary, you give him the next card under in lieu thereof, which many, who are in the habit of playing much, perform with extraordinary dexterity.

SADDLING THE CARDS

Is frequently practiced at cribbage. This is bending the Sixes, Sevens, Eights and Nines, in the middle, long ways, with the sides downward; by which it is extremely easy for you to have one of those cards for a start, by cutting where you see a card bent in that manner, taking due care to have the card so bent uppermost.

DEALING FIVES FROM THE BOTTOM

is a very common practice; it is

therefore, very necessary for you to be watchful over your adversary while he deals. This is a device of old date, but is easier to be performed with the small cards used at ecarte than those generally played with at whist. It consists in secreting a certain card until an opportunity presents itself of its being available, when it is produced, as implied, from the palm of the hand that secretes it.

THE TELEGRAPH

Is more easily explained than sketched. Two players sit down at the card table, one, let it be supposed, a rogue, and the other rich. Behind the rich player, and in such a position as enables him to have a full view of his hand, is stationed a confederate of the rogue-player, who conveys to his colleague, by preconcerted telegraphic signals, made by the fingers, what is doing, or passed, by the rich opponent. This is called working the telegraph, and is a successful as it is dishonorable.

THE PRODUCTION OF CARDS AT THE FINGER-TIPS FROM THE ORDINARY PALM

From the ordinary palm the cards are transferred to the finger palm, as shown. The little finger now very slightly relaxes its pressure on the cards, when it will be found upon practice that one card will be released as shown.

The thumb now comes under the end of the card and pushes it up into position depicted, the back of the hand, of course, facing the audience.

Some are in the habit of performing this trick with from twenty-five to thirty ordinary cards, but three or four will be quite enough for the beginner to commence with.

CHEATING AT POKER

Because of its overwhelming popularity as a man's game, poker has been centered upon by cheats to play their nefarious trade. There are hundreds of professional cheats in the country constantly seeking new victims for their games.

The professional gambler of the past century who generally is pictured as a soft spoken individual who prefers to travel on the Mississippi sidewheelers has passed out of the picture. His game was to palm an additional card or two into the game, especially if the participants were engaged at stud. His methods of keeping an extra ace or two scattered through his clothing would seem crude today and the wonder of it is how he got away with his schemes as long as he did. Five card stud in which the first card is down and the other four up, was his delight. His game was to place an extra ace in the

deck, during his deal, so it was dealt to him. Perhaps he shuffled so that another ace was on the bottom of the deck. Always receiving the last card during his deal, he could slip himself the ace from the bottom and unless things had gone wrong and two pairs were out, he always won. Then of course, he again could have introduced an extra ace in the game from his sleeve, but the danger was considerable by this method and it was usually reserved only where there was a chance of making an unusually large haul.

The more preferred method today is to have several cheats travel together, at least one of them an expert at dealing and just how expert they can become at passing out the cards is hard to believe. Suppose a group of cheats were traveling together on a boat, which is the favorite method of finding victims, the supposition being that if a person travels by boat he has some money. The cheats pick out a likely looking victim and then keep an eye on him for some time to determine whether they can learn more about his finances. If they find that the proposed victim has money and better yet, has it with him in his purse, then the stage is set.

Where the proposed victim is likely to see them they start a friendly little game of poker. If the victim knows anything about the game the chances are that he will pause and watch a few hands. He sees nothing unusual in the play, and from the conversation is given to indicate that the players did not know each other until they met on the boat. As a few more hands go by the victim believes that the brand of poker being played is very similar to that in which he always engaged back home and he is also advised, informally, that the stakes are extremely low. After a while someone offers him a chair and he is urged to take a hand for a spell.

Hand after hand goes by and they are just the ordinary run of poker hands. Some are fair, others are worthless from the chance of winning the pot is concerned. As time goes on the victim's luck gets better. He manages to draw, he believes, a pretty fair hand once in a while and soon he finds that his profits are growing. In fact, he seems to be having an unusually good run of luck and doesn't have any trouble at all filling straights and flushes. Naturally, he is feeling good and then it is suggested that the game be broken up because one of the players promised to quit at a certain time. The chips are cashed in, the victim trols to his cabin under the impression that he showed the others how poker was played back in his home town. He doesn't realize that the money he was allowed to win was an in-

vestment in the future on the part of the cheats.

A day may pass and then the rehearsal is staged again. The cheats approach him and urge him to play again, adding the hope that he'll give them a chance to get even. The victim thinks it over, realizes that he won considerable and surmises that even if he doesn't win again he can play on the others' money. So he sits down and his fate is sealed.

The game starts just as the other one did. The victim's luck seems to be with him still for of the few good hands that come out he manages to hold the majority. Soon he is a little ahead again and manages to increase his winnings here and there.

Finally there come a hand where someone ahead of him opens the pot. He is dealt, say a pair of tens and with one or two of the others stays with the opener. He draws three cards, the same as the opener and to his amazement sees four tens in his hand after the draw. Eagerly he watches the opener, trying hard to keep his excitement from showing. The opener makes a bet of the limit and the victim naturally raises him the limit. The first bettor does the same to him and this keeps on for some time when the opener finally calls a halt and says, "I should raise you again, but you've got me scared. So I'll call." and he puts in the required amount of chips. The victim lays down his four tens and believes the pot is his. The opener shakes his head and tops the hand with four kings. The victim is speechless, but takes his medicine like a trooper under the guidance of the cheat's philosophy.

The victim by this hand has lost all his winnings and probably all the chips he bought the first time. So he invests again and play keeps on in a more even style. The victim again is dealt the average run of poker cards, but he cannot seem to manage to hold on to his chips like he did previously. His losings are not sensational, however, and undoubtedly he realizes it. As the time gets late someone suggests that in view of the fact that the losings are among only two the stakes be increased so that they have a chance to come back. This is said in a tone of voice that indicates doubt over whether the proposal will be accepted. The victim doesn't answer, perhaps, but the others, eager to give the losers a chance, agree. The victim is advised that he needn't stay, etc., etc. and meanwhile the cards are dealt. Under the heavier stakes he finds his luck a little better and within a few hands has accumulated a few chips.

Now comes the final blow, which the cheats have been leading up to for the several days. The victim is dealt a pair, say, aces, after some of the others. He is preceded by one of the

other players with the opening price. Naturally he stays. Considerable talk goes on just about now to try and confuse him as to the drawings made by the others and usually the attention of the victim is distracted. He finds, after silence again reigns, that he has accumulated four aces on the second draw. The opener bets, he raises, and to his delight, his wager gets a "boost" from someone behind him. The opener calls the two raises, but the victim raises once more. The player behind him also raises and the opener says he has had enough and drops out. The victim and one other are left and bet all they can, the victim undoubtedly digging into his purse liberally to protect his hand and also lay his bets. Finally he becomes frightened and calls, to have his good hand beaten by a straight flush. Now he is frankly suspicious, but afraid to say so and leaves the game, saying that you can't beat luck of that type. But his money is being scooped up by the other player and he realizes that he has dropped a goodly sum. For the rest of the trip on the boat he keeps strictly away from the card games.

For the cheats it was nothing to deal the cards as they wished. They could deal him any type of hand they wanted. Their control of the cards is amazing and hard to believe for the average uninformed person. But the

above method should be kept in mind and where the symptoms explained here begin to show themselves in a poker game then it is time to get out.

The co-operation of the travel systems, notably the boat lines and the railroads, has made the efforts of the cheats during recent years more of a problem. Passengers are warned not to play cards with strangers, but even these warnings do not always have the desired effect. Among too many the desire to win more acts as the stepping-stone to great losses, but so cleverly staged that no complaint can be made.

Another favorite method of cheating at poker is to have a victim between two "bumpers," as the accomplices are called. For instance, if the victim has a fair hand and makes a bet, he is raised first by one accomplice and then by another. In this method the victim, unless his has an unusually good hand, must pay high to see what the others have and if the least bit of doubt can be instilled in his mind he will drop the cards and give up the fight. This can happen a number of times in a game before the victim realizes he is in a hopeless trap. Again the victim must be careful of making accusations, because it is difficult to prove. All these elements are exploited by the cheats, who also know that a victim abhors the thought of publicity.

THE END