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70 SIMPLE CARD TRICKS



THAT ANYONE CAN DO

With an Ordinary Pack of
Cards without special skill

By CHARLES A. PRINCE
(WILL ANDRADE)

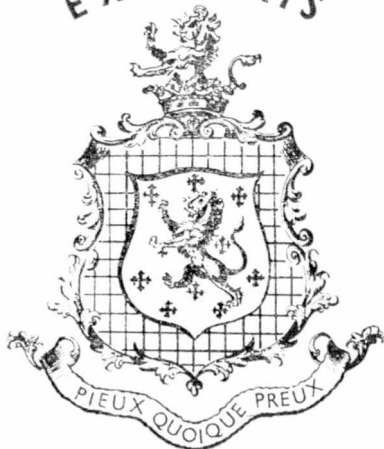
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70 SIMPLE CARD TRICKS

THAT ANYONE CAN DO
WITH AN ORDINARY PACK OF CARDS
Without the Aid of Sleight-of-Hand

By
CHARLES A. PRINCE
(WILL ANDRADE)



WILL ANDRADE
Magic Parlors
52 SWANSTON STREET, MELBOURNE
173 PITT STREET, SYDNEY
(First Floor)

CONTENTS

	Page.
Finding the Chosen Card	5
Telling a Card by its Weight	6
The Ace of Diamonds Vanish	6
Four and Sevens, or Divining the Chosen Pack	7
A Variation of Divining the Chosen Pack	7
Identifying a Card	7
To Tell through a Wine Glass what Cards have been Turned	7
The Numerical Trick of Cards	7
The Magic Twelve	8
To Guess the Cards which Four Persons have fixed their Thoughts upon	9
Removing the Middle Card of a Row of Three Without Touching It	10
The Four Transformed Kings	10
The Magic Slide, or to Make a Card Disappear in an Instant	10
To Find a Certain Card after it has been shuffled in the Pack	12
The Diamond Jubilee Trick	12
To Name Cards Without Seeing Them	13
A New Method to Tell a Card by its Weight	14
To Call for Any Card in the Pack	14
The Magnetised Cards	15
The 21 Card Trick	16
A Variation of the 21 Card Trick	16
Another Variation of the 21 Card Trick	16
Naming a Chosen Card	17
Odds and Evens	17
The Four Kings Brought Together	18
An Artistic Card Effect	19
The "Spelling Bee" Trick	19
A Wonderful Divination	19
A Variation of the Wonderful Divination	20
To Tell the Amount of the Numbers of Any Two Cards Drawn from a Common Pack	21
To Tell the Cards that May be Noted	22
The Queens' Dig for Diamonds	22
To Pick out a Card Thought of, Blindfolded	23
Ten Cards Being Arranged in a Circle, to Tell that which Anyone Thought of	24
"Twin Card" Trick	25
To Change the Card by Word of Command	25
To Tell the Cards Without Seeing Them	26
The Royal Emigrants	28

	Page.
The Knaves and the Constable	28
Ups and Downs	29
The Gathering of the Clans	29
The Magic Table of Figures	30
To Name the Position of a Card Thought of	30
To Guess in which Hand, holding Cards, can be found the Odd or Even Number	32
The Vanished Card	32
A Difficult Arrangement of Cards	33
Bringing the Two Aces Together from Different Parts of the Pack	34
Extraordinary Mind Reading	34
The Magical Kings	35
Card in Pocket Named by Thought Reading	36
Twenty Card Problems from the Collection of Dr. Richard Rowe	37
The Marshall Spell	37
The Changeable Ace	38
The "Alternate Card" Trick	38
Think of a card	39
"Forcing Effects"	39
The Alarm	39
To Produce a Card from a Nut or Cherry-stone	40
Dr. Rowe's Spirit Pencil	40
The One-Eyed King	41
Black or Red	41
The Bent Corner	41
A Very Simple Prepared Trick	42
Clairvoyance	42
Buxar's Pet Trick	43
The Four Bottom Cards	43
How to Cause a Number of Cards	44
Jumping Card	44
Find the Card	44
Mystic Mora Card Joke	45
An Easy Card Trick	45
Final Words	46

INTRODUCTORY REMARKS.

You will, generally speaking, be wise if you refrain from informing your audience beforehand of the Trick you are working. If you do so inform them, they may think out your method of doing it.

Practise your Tricks well, so that you will do them without any hitch.

In spite of your practice, however, you may make a slip. Should this happen, endeavour to do some other Trick without letting your audience know that you have gone astray in your work. If you can, always have another Trick or two to fall back on in times of trouble, so much the better.

Do not repeat your Trick unless you can so vary it that closest watchers would be baffled. Doing the Trick a second time to the same audience will very probably enable some smart onlooker to discover your method.

Talk as much as you can while performing your Trick. By so doing you will divert the attention of the audience from your methods.

70 SIMPLE CARD TRICKS.

FINDING THE CHOSEN CARD.

Hand the pack to be shuffled, and, when returned, secretly note the bottom card. Now lay the cards in five or six heaps on the table, and request a bystander to look at the top card of either heap, and, having done so, to replace it. This done, take up the heaps in such a manner that the original bottom card which constitutes your "key" is brought immediately over the one chosen. The pack may now be cut any number of times with very little fear of separating the two cards. Should they by chance become separated, it will be at the point of the cut, which leaves them at the top and bottom of the pack respectively; but even this may be obviated by cutting an even number of times. In other words, should the first cut separate the cards, the second must naturally bring them together again.

To find the chosen card then, the performer has simply to deal all on the table and watch for the "key." When this appears, he knows the next is the one required, and makes a statement to this effect, but before turning it up he asks for the name of the card, thus proving that he does not expect any sympathy on the part of the drawer.

Another finish to this trick is to deal the cards out on the pretence of allowing the drawer to ascertain how far it is down. For that purpose he counts them or the performer counts them aloud as he deals out the whole of the pack. This will enable the performer to ascertain how far from the top the card is. The chosen card and its position in the pack can then be discovered apparently by "thought reading" or in any manner the performer wishes.

TELLING A CARD BY ITS WEIGHT

You declare to your audience that you can tell a card by its weight. Take about six cards from the pack and ask the audience to select a card for the test. When they do so, take the card in your hand between the finger and thumb in order to feel its weight. While doing so, press on the back of the card with the edge of your thumb nail, hard enough to raise a very small bump on the face of the card near the corner.

Now take each of the five other cards up in turn, pretending to compare their weights with the test card. Then allow the six to be shuffled. When handed back to you again, make a show of endeavouring to find the test card by its weight, but actually feel for the small bump on the face of the card. When this is discovered, keep an eye on that card while going over the other cards and come back finally to the chosen one, and thus convince the audience of your weight testing ability.

THE ACE OF DIAMONDS VANISH

Remove the Ace of Diamonds from the pack and place it in some part of the room from which you can later produce it. Now take in your hand the Ace of Clubs, Ace of Spades and Ace of Hearts. Spread the three out and show them, but hold them so that the Ace of Hearts is between and behind the other two, each of which covers up sufficient of the outline of the Heart in the centre of the card to make it appear to be the Ace of Diamonds.

The Heart pip in the top corner is also covered by one of the other aces. Shown in this way, the onlooker will think he sees the Ace of Spades, Ace of Clubs, and Ace of Diamonds.

Close them up, and keeping the face of the cards out of view, place them in different parts of the pack. Offer the pack to the onlookers to find the Ace of Diamonds. Needless to say, they fail to find it, and then you then bewilder them by informing them where they can discover it.

FOUR AND SEVENS, OR DIVINING THE CHOSEN PACK.

Put two small heaps of cards on the table. One heap contains four cards, the seven of each suit. In the other heap, let there be 7 ordinary cards.

Now tell the onlooker you will write down which pack he will chose. You write down "the seven pack," which is in either case the correct answer, as the one pack if chosen will be found to contain all "sevens," and the other pack will be found to contain seven cards.

A VARIATION OF DIVINING THE CHOSEN PACK.

The same effect can be produced by having five even cards and eight odd cards. You then write down "the odd pack," or you can write "the even pack." In either case you are right, no matter which pack is selected by the onlooker.

IDENTIFYING A CARD.

Offer the cards in the usual manner, inviting a spectator to draw one. While he is examining it, close up the cards in the left hand, grip them tightly, and with the thumb of the right hand, press strongly on the pack at the centre of its lower end, so as to make that end of the cards slightly concave.

Offer the pack that the drawn card may be replaced. The pack may now be shuffled as freely as the company pleases, but you can always pick out the drawn card, that card alone of the whole pack being perfectly flat, while the remainder show a curved line at one end. A slight pressure in the opposite direction will make all straight again.

TO TELL THROUGH A WINEGLASS WHAT CARDS HAVE BEEN TURNED.

The picture cards have commonly a 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 so that either all the broader or all the narrower borders are placed uppermost. You place the picture cards in a row on the table and ask 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 wineglass 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.

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 any suit, warning him that the Ace counts eleven, the face or figure cards ten, and the others according to the points on their face. 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 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 Knave, likewise five cards. Here you have nineteen cards employed, consequently there remain thirteen cards 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 the points on the three cards chosen, and which will be found beneath the three heaps.

THE MAGIC TWELVE.

Let anyone 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, Knave 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; supposing 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 to the number twelve—bid him 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 thus: From the number of heaps subtract four, multiply the remainder by thirteen, 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 may perform this feat as well, standing in another room as if present.

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 on 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.

REMOVING THE MIDDLE CARD OF A ROW OF THREE WITHOUT TOUCHING IT.

This is an amusing "catch" rather than a trick, and forms an agreeable interlude.

Placing your three cards in a row, you announce your ability to "remove the middle card without touching it," and challenge your audience to guess how you will do it. Of course, no guess is forthcoming, and you then simply take away the right-hand card, and the claim is made good. You have removed the middle card, for there can be no middle card of two.

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 hand. You then draw off the four top cards, and lay each in a person's lap, face downwards, 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 neighbour of each of the four above persons, and direct them also to cover

them with the flat of the hand. You now step with the rest of the cards in front of each of these eight persons, flirt the cards towards 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 neighbours 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 neighbours.

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 downwards; 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 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 damp 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 skilfully, 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.

This is a capital trick, and with very little practice can be performed with great dexterity. 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.

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 anyone draw a card from the middle of the pack, look at it, and place it on the top. Let him then cut the pack. The card in question will be found in front of the one which was at first the bottom card.

THE DIAMOND JUBILEE TRICK.

The performer takes the ace, the eight, nine and the seven of Diamonds, and exhibits them fan-wise, drawing attention to the fact that the four cards represent the Diamond Jubilee Year, "1897." This done, the "fan" is closed and placed on the top of the jack.

The uppermost card, i.e. the ace, is removed and placed at the bottom, the two next following in different parts of

the pack, while the last, i.e., the seven, is allowed to remain at the top. At this stage, the company are requested to "cut" the pack as many times as they please, after which the cards are dealt out on the table; but in spite of the frequent cuts, those representing "1897" are found all together. So much for the effect. The result is obtained by arranging the "fan" with two odd cards, preferably of the diamond suit, in case they are accidentally exposed, behind the eight of diamonds. These two cards are those which become lost in the pack, and which the spectators suppose to be the eight and nine of diamonds.

The company are now requested to observe that the cards are as far apart as they well could be; that one is at the bottom, one at the top, and two in different parts of the pack. In reality, however, there is one at the bottom and three at the top, and it will be readily understood that the first cut brings them all together in the centre. From this point the cards may be cut any number of times.

TO NAME CARDS WITHOUT SEEING THEM.

Procure a small concave mirror, one and a half to one one and three-quarter inches in diameter, and conceal this, glass outward, in the palm of the left hand. Hand the pack to be shuffled; take it back with the right hand, and thence transfer it to the left, holding it between the second and third fingers and thumb so as to leave a clear space between the last card and the palm. The card for the time being at the bottom will now be reflected in the mirror, and may be named accordingly. This being drawn off by the right hand and thrown on the table, another card comes into view, and may be named in like manner.

Another method is to have the little mirror palmed in the right hand, and to hold the pack with the left, face outward, against the forehead. The performer, with the right hand, takes down the outermost card, and in so doing is enabled to catch sight of the reflection in the glass.

If the novice finds a difficulty in holding the mirror securely in the palm, he can fix it in position with shoemaker's wax.

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 downwards 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.

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 MAGNETISED CARDS.

The operator, having shown the company that his hands are free from preparation, places the palm of the left hand flat on the table. He next inserts a number of cards, one by one, between the hand and the table, and continues doing this until a complete circle has been formed, under and all round the hand, of about one foot in diameter. This done, the hand is raised, when, to the surprise of all present, the cards adhere to the palm, and may be moved about in any direction without fear of any falling. Finally, at the call of command, the cards fall to the ground, when each and every one, as well as the hand of the performer, may be examined. The secret lies in the use of a pin, or, better still, a needle, which is passed through the thick skin at the root of the second finger; the needle, when properly inserted, should lie in a line with the finger. The first card is placed between the point of the needle and the fingers; the second between the eye and the palm of the hand; the third and fourth on either side between the hand and those already in position, the remainder being fixed up, as required, in a similar manner. Finally, after the hand has been raised and turned over, one or two cards are added to conceal the means of retention, after which the whole may be passed right under the eyes of a spectator without any fear of the secret being discovered.

To dislodge the needle, thus causing the cards to fall

to the ground, you have merely to press lightly with the tips of the fingers.

THE 21 CARD TRICK.

Deal out twenty-one cards, face upward, in three heaps, inviting a spectator to take a note of any one of the cards you deal. Inquire in which heap the chosen card lies, and pick up the cards with that heap undermost, thereby bringing it uppermost when you turn over the cards and deal again. Repeat the process; again ask in which heap the chosen card lies, and again place it undermost. Deal a third time face uppermost, mentally noting the first card of each heap, for when you are told the heap you will know that the first card of that heap is the chosen card.

A VARIATION OF THE 21 CARD TRICK.

After finding out which heap the card is in you will know it is the first card of that heap. Pick up the cards with that heap last so that the chosen card is now the bottom card. Give the pack to some person to hold. The cards should be face upwards, so that the chosen card will be undermost, with the thumb of the holder above and the fingers below the pack. The fingers should extend under the pack for about an inch, but the thumb above not more than half an inch.

Request the person to nip the cards tightly, and, as he does so, give them a smart downward rap with your forefinger, which will knock all of the cards out of his hand with the exception of the chosen card, which, being the bottom card, is retained by the greater friction of the fingers, and will remain staring him in the face. This is a very old and simple trick, but it appears marvellous to those who witness it for the first time.

ANOTHER VARIATION OF THE 21 CARD TRICK.

Another method of displaying the chosen card is to hold the pack with the backs uppermost, the chosen card then

being the top card. Hold the pack absolutely squared, except the top card, which you allow to overlap on one side by half an inch. Your hand will, of course, conceal the fact that this card is overlapping.

Now drop the pack from a height of about three feet to the floor, when all cards except the top chosen card will fall face downwards to the floor. In falling, the top chosen card will, by the pressure of the air, be separated from the rest of the cards and turned face up on the floor, much to the onlookers' astonishment.

NAMING A CHOSEN CARD.

Before starting this trick, the performer notices what is the bottom card of the pack. He then holds the pack in his left hand. He informs the audience that he is going to draw back the cards one at a time, and that at any time they command him to stop, he will name the card he is at the time drawing back. With the first and second fingers of the right hand he draws back the cards one at a time from the top of the pack, taking care not to draw them off the pack, but simply drawing them away from the end of the pack nearest the audience, but concealed by his left hand and the pack he at the same time begins with the thumb of his right hand to draw away also the bottom card, which he glanced at before starting.

Whenever the onlooker says "now" the performer names the bottom card and proves himself to be correct by drawing away the cards already partly shifted, and at the same time with them drawing away also the bottom card, which appears then to be the card at which the performer was commanded to stop.

ODDS AND EVENS.

The performer halves a pack of thirty-two cards, and has several cards chosen from each half. When noted, the cards are returned by the drawers themselves, who thoroughly shuffle them with the rest. The performer

then takes each half, and immediately picks out the chosen cards.

The secret depends upon the separation of the odd cards from the even ones prior to presenting the trick, thus forming two portions, which, while apparently made up of mixed cards, are readily distinguishable the one from the other. The ace, seven, nine, and knave may be considered as odd cards; and the eight, ten, queen and king as the even ones.

After the cards have been chosen, the operator has merely to make an exchange of the two halves, thereby handing the even cards to the person who holds the odd ones, and vice versa. The remaining portion of the trick follows as a matter of course.

THE FOUR KINGS BROUGHT TOGETHER

Take the four kings (or any other four cards at pleasure) and exhibit them fan-wise, but secretly place behind the second one two other court cards of any description, which, being thus hidden behind the king, will not be visible.

The audience being satisfied that the four cards are really the four kings and none other, you fold them together, and place them at the top of the pack. Draw attention to the fact that you are about to distribute these four kings in different parts of the pack. Take up the top card, which being really a king, you may exhibit without apparent intention, and place it at the bottom. Take the next card, which the spectators suppose to be also a king, and place it about half way down the pack, and the next in a like manner, a little higher. Take the fourth card, which, being actually a king, you may show carelessly, and replace it on the top of the pack.

You have now really three kings at the top and one at the bottom, though the audience imagine that they have seen them distributed in different parts of the pack, are very surprised when the cards are cut that all the kings are again together. It is best to use knaves or queens for

the two extra cards, as being less distinguishable from the kings should a spectator catch a glimpse of their faces.

AN ARTISTIC CARD EFFECT

Separate a deck of cards into two packets, one all red cards, the other all black. Place the packets one on top of the other, thus making one pack; now spread out from the bottom ten or a dozen cards, and offer them to a person to draw from, allowing any card to be selected. Of course, a black one or a red one will be drawn, according to the kind you have placed on the bottom. While the card is being examined, cut off a portion from the top of the pack, say, about a third, and allow the card to be replaced among these at pleasure.

Allow anyone to shuffle them, and you can easily find the chosen card, as it will be a different colour from the others.

"THE SPELLING-BEE" TRICK.

This is a variation of the "Alternate Card" trick. The exhibitor, taking thirteen cards as before, begins to spell "o-n-e, one," passing one card underneath for each letter, and turning up the fourth, which is found to be an ace. He then spells "t-w-o, two," passing three cards more underneath and turning up the next following, which proves to be a two; "t-h-r-e-e, three," and so on.

The formula for producing the cards as above is as follows:—Three, eight, seven, ace, queen, six, four, two, Jack, king, ten, nine, five.

A WONDERFUL DIVINATION.

The performer secretly gets a knowledge as to what card is on top of the pack. Then carefully watching the top card to see where it goes, he scatters the whole pack on the table, face downwards. Now he proceeds to pick up the cards from the table, naming each one before he touches it. In this way he takes up a few cards and then

hands them to the onlookers, who will be surprised to see that the performer was correct in his selection.

The secret is as follows: Suppose the top card which the performer has secretly glanced at is the six of clubs; the performer names the six of clubs as the name of the first card he will choose, but he picks up another card, say the eight of hearts. This he holds in his hand with the face hidden from the onlookers. He now announces he will select the eight of hearts. He then picks up a card which is, say, the king of spades. This will be two cards in hand. If he wishes to conclude the trick the performer now states he will choose the king of spades, and he then picks up the six of clubs, on which he has kept his eye from the beginning, and knows exactly where to get it. He is now able to show that he did actually select the three cards he named.

This trick can be varied by letting the audience touch the cards you name, but the performer must see that he chooses the last card, or keep the selection going until one of the onlookers picks up the first card named, which would be, in the above instance, the six of clubs.

A VARIATION OF THE WONDERFUL DIVINATION.

This is perhaps a more effective method, because you are able to invite one of the audience to cut the cards, which never fails to increase a trick's effectiveness. Having "learnt" your top card, request an onlooker to give the pack a double cut—that is to say, divide it into three packs. Of these three there is one pack of which the uppermost card is known to you; let us say it is the knave of clubs. You lay your hand upon one of the other packs and say: "This top card is the knave of clubs." You examine it without letting it be seen, and find it is, say, the six of spades. Going to the next pack you say the top card is the six of spades, whereas it is, say, the king of hearts. You

then elect to draw from the top of the third pack the king of hearts, instead of which you get the card originally named—the knave of clubs. And there you are.

TO TELL THE AMOUNT OF THE NUMBERS OF ANY TWO CARDS DRAWN FROM A COMMON PACK.

Each court card in this case counts for ten, and the other cards according to the number of their pips. Let the person who draws the cards add as many more cards to each of those he had drawn as will make each of their numbers twenty-five. Then take the remaining cards in your hand, and, seeming to search for some card among them, tell them over to yourself, and their number will be the amount of the two cards drawn.

For example:—Suppose a person has drawn a Ten and a Seven; then he must add fifteen cards to the first to make the number twenty-five, and eighteen to make the last, for the same reason. Now fifteen and eighteen make thirty-three, and the two cards themselves make thirty-five, which, deducted from fifty-two, leaves seventeen, which must be the number of the remaining cards, and also of the two cards drawn.

You may perform this amusement without touching the cards thus:—

Let the person who has drawn the two cards deduct the number of each of them from twenty-six, which is half the number of the pack: and, after adding the remainders together, let him tell you the amount, which you privately deduct from fifty-two, the total number of all the cards, and the remainder will be the amount of the two cards.

Example:—Suppose the two cards to be as before, Ten and Seven; then the person deducting ten from twenty-six, there remains sixteen; and taking seven from twenty-six, there remains nineteen; these two remainders added together make thirty five, which you subtract from fifty two, and there must remain seventeen for the amount of the two cards, as before.

TO TELL THE CARDS THAT MAY BE NOTED.

Take several cards, say ten or twelve; remember how many there are, and hold them up with their backs towards you; open four or five of the uppermost, and, while you hold them out, request some person to note a card and tell you whether it is the first, second, or third from the top. When he has informed you, shut up the cards in your hand, place the remainder of the pack upon them, and tap their ends and sides upon the table so as to make it seem impossible to find the card in question.

It may, however, be easily found thus: Subtract the number of cards you had in your hand from fifty-two, which is the number of the pack, and to the remainder add the number of the noted card, and you will instantly have the number of the noted card from the top.

THE QUEENS' DIG FOR DIAMONDS.

Taking the pack in your hands, you separate from it the four Kings, Queens, Knaves, and Aces, and also four common cards of each suit. Then laying the four Queens, face upwards, in a row on the table, you commence telling your story somewhat after this fashion:—

These are four Queens, who set out to seek for diamonds (place four common cards of the Diamond suit half over the Queens). As they intend to dig for the diamonds, they each take a spade (place four common Spades half over the Diamonds). The Kings, their husbands, knowing their intentions, set a guard of honor to protect them from danger (here lay the four Aces half over the Spades). But lest they should neglect their duty they resolve to set out themselves (lay the four Kings half over the four Aces). Now there were four robbers, who, being apprised of the Queens' intentions determined to waylay and rob them on their return (lay the four Knaves half over the four Kings). They were each armed with a club (lay four Clubs

over the four Knaves), and not knowing how the four Queens would be protected, it was necessary they should each possess a stout heart (lay four Hearts over the four Clubs).

You have now placed the whole of the cards on the table in four columns; you then pack the cards in the first column together, beginning at your left hand, keeping them in the order in which you laid them on and place them on the table face downwards. Pack up the second column in the same way, lay them on the first, and so on with the other two.

You now give the cards to be cut by as many persons as you please, and as often as they choose; and it would have a good effect if you were to give the cards what is termed a shuffle cut—that is, to give them the appearance of being shuffled, but, in fact, only to cut them quickly several times. You then commence laying them out again in four columns, as you did at first, when it will be found that they all come in their proper order again. You next desire anyone to try if he can do it, when the chances are exactly seven to one that he does not succeed; but if he should, you request him to try it again, when he is almost certain to fail unless he knows the secret, which merely consists in having the cards cut until a common card of the Heart suit remains at the bottom of the pack.

TO PICK OUT A CARD THOUGHT OF, BLINDFOLDED.

Take twenty-one cards and lay them down in three rows, with their faces upwards; 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 anyone 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 backs 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 your 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 eighth, 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.

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

Place the first ten cards of any suit in a circular form, the Ace being counted as one. Request a person to think of a number or 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 backwards, beginning at the card he touched, and reckoning that card at the number he thought of; when he will thus end it at 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 count 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.

“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 pack 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 pack, 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.

TO CHANGE THE CARD BY WORD OF COMMAND.

It at first sight seems singular that anyone should be able even to appear to change a card at word of command; yet it can easily be done, and under different titles, and with slight variations, the trick is constantly performed in public. It is done as follows:—

You must have two cards of the same sort in the pack, for example a duplicate of the King of Spades. Place one next 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 the cards, they will see, to their great astonishment, that your commands are obeyed.

TO TELL THE CARDS WITHOUT SEEING THEM.

Another good parlor trick is to tell the names of all the cards when their backs are turned towards you. Perhaps this is one of the best illusions that can be performed with cards, as it not only brings the whole pack into use, but can never fail in the hands of an ordinarily intelligent operator. 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 a table, and you pick them up in the following order:—6, 4, 1, 7, 5, king, 8, 10, 3, knave, 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 7 5

The sixty-fourth regiment beats the seventy-fifth;

king 8 10 3 knave

up starts the king, with eight thousand and three men

9 2 queen.

and 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 whist 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 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 exactly in 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, Knave, 3, 10, 8, and repeating in your own mind the words which you have committed to memory, and reckoning the cards backwards, you would say:—

8 10 3 knave 9 2 queen
Eight thousand and three men and ninety-two women;

6 4 1 7 5
sixty-fourth regiment beats the seventy-fifth, up starts
king

the king with, etc.

You observe the same rule whatever the bottom card may be.

THE ROYAL EMIGRANTS.

Take the twelve court cards (knaves, kings, queens) from the pack, 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 knave 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 court card of the same suit that you left off with in the second.

On following the above directions in taking up the cards the result will be as described.

THE KNAVES AND THE CONSTABLE.

Pick the four knaves out of a pack of cards, and one of the kings to perform the office of constable. Secretly place one of the knaves at the bottom of the pack, 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 at the parlor window (putting a knave at the bottom of the pack, taking care not to lift the pack so high that the one already at the bottom can be seen), one effected his entrance at the first floor window (putting another knave in the middle of the pack), and the other by getting on the parapet from a neighboring house contrived to scramble in at the garret window (placing the third knave at the top of the pack); the constable vowed he would capture them, and closely followed the last knave (putting the king likewise upon the top of the pack).

You then request as many of the company to cut the cards as you 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 pack in your hands, as the king and three knaves will, if the trick is neatly performed, be found together. A very little practice only is required to enable you to convey a knave or any other card secretly to the bottom of the pack.

UPS AND DOWNS.

This is a very simple way of ascertaining what card a person chooses. When you are playing with the pack, 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 centre of the pack; 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 GATHERING 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 them into thirteen heaps of four cards each, with the colored faces downwards, and put them carefully together again. When this is done, the four kings, the four knaves, the four queens, and so on must necessarily be together.

THE MAGIC TABLE OF FIGURES.

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
<hr/>			
4.	121	13.122	22.123
5.	221	14.222	23.223
6.	321	15.322	24.323
<hr/>			
7.	111	16.112	25.113
8.	211	17.212	26.213
9.	311	18.312	27.313

Take a pack of cards, consisting of twenty-seven only, and give them to a person; desire him to fix on any one, then shuffle them, and return the pack 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 at 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 cards 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 at the magic table and see that 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 bot-

tom, the succeeding numbers both being three.

Now, laying the cards down one by one, the twentieth card will be that 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. By the same table a variety of tricks equally surprising can be performed, only requiring the exercise of a little ingenuity.

For working the trick, the table should be re-written on a small piece of card, which can be consulted without the onlooker being aware of its existence.

TO NAME THE POSITION OF A CARD THOUGHT OF.

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 pack, 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 selected one. This he will find to be correct. You must get the person to select a number near the bottom, and you must name a fairly high number at which the card is to be found.

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

Ask an onlooker to take an even number of cards in one hand and an odd number in the other, and you will without him telling you, inform the audience as to which hand contains the odd and which contains the even number of cards. Ask him then to 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 cards, 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.

THE VANISHED CARD.

A pack of cards, face downwards, is placed on the table in full view of the audience. Someone is asked to step

forward to assist you, and you request him to lift up the top card of the pack so that all may see it, and then replace it on the pack. "Now, sir," you say, "I am going to ask you to place your hands on this pack of cards, and keep them tightly pressed there, to see if you can keep that top card from flying away. First allow me to show you how to place your hands on the pack."

Having already moistened the back of your left hand, you place that hand, palm upwards, on top of the pack, and bring your right hand over it. "There, sir," to your assistant, "if you place your hands exactly like that, and exert as much pressure as possible, you may perhaps keep the card where it is. Imagine you have a pile of ten-pound notes there and you are trying to prevent the wind blowing them away." Amid the laughter caused by this or some other remark, you remove your hands from the pack with the top card adhering to the back of your left hand. You stand back, smiling, and manage to place your hands behind you while you detach the card and either "palm" it or slip it into some handy pocket or place.

When this has been successfully accomplished, you can announce that you intend to make the top card, "which our friend is so strenuously holding down," fly out of the pack and into the pocket of this or that gentleman—or into whatever place you have chosen for it.

Never be so rash as to announce where you are sending the card until you have safely placed it there.

A DIFFICULT ARRANGEMENT OF CARDS.

Ask anyone to arrange the cards and the four aces of pack in four rows, so that there will be in neither row two cards of the same value nor two of the same suit, whether counted horizontally or perpendicularly. It will be found very difficult unless the order given herein is followed.

Form a diagonal line from the left right with the four

aces. Then form another diagonal line from the right to the left with the four knaves crossing the preceding diagonal line of aces. This will now leave two spaces for cards in the top row, in the side row down the left, in the side row down to right, and in the bottom row. Fill in these spaces with the king and queen in each row, taking care to place them so that there are not two of the same suit or value in any row whether horizontal or perpendicular.

BRINGING THE TWO ACES TOGETHER FROM DIFFERENT PARTS OF THE PACK.

Ask a man to pick out the two red aces, and to satisfy himself that there are only two red aces in the pack. Divide the pack into two, and secretly notice the top card of those in the left hand, and ask the man to put a few cards on top of the ace. Then ask him to put the other red ace on top of those cards, and the remainder of the cards on the top of this ace. Thus, what has happened is this: The two red aces are divided by a number of cards.

Pick up the cards with the left hand and draw one card at a time from the bottom of the pack until you draw the card which was the top one of the portion of the pack on which you placed the first ace. Now you know the first ace is the next card. Instead of drawing the ace, however, pull it back slightly from the edge of the pack in order to allow you to draw the card above instead.

Do this and continue until you come to the other ace, the topmost one of the two. This you draw, and you can then declare that the next card to come out will be the other ace. And this you demonstrate to be the case by immediately drawing forward the missing ace from the position in which you have been holding it.

EXTRAORDINARY MIND READING.

In some manner get a knowledge of the third card down. This can be done by starting to deal the cards out face

upwards as though preparing to do a trick, and suddenly change your mind as to the trick you will do. Get an onlooker to cut the pack in two. To let the spectators be sure you do not know the top or bottom cards of these packs, you remove two or three cards from the top and some from the bottom of each pack, and place the removed cards in the middle of either pack. You do this in a careless manner, but be sure you remove two only of the cards above the noted card (the original third card). This leaves you with a knowledge of the present top card of one of the packs. Ask the onlooker then to glance at the top card of one of the packs which you indicate, taking care that it is the pack on the top of which is the card you formerly noted. He then places the other portion of the pack on top of the noted card and thoroughly shuffles the whole pack.

You can conclude the trick by announcing the noted card or finding it in any manner you like, but a good ending is secured by spreading the cards out so that every card is visible, and asking the onlooker to hold your wrist while you run your finger along over the top of the cards. When you come to it, place your finger on the noted card, stating that you received per medium of his hand the communication from his mind as to which card it was.

THE MAGICAL KINGS.

This is very easy, and exceptionally good. The effect of this is that your audience places the four kings in different parts of the pack, and on taking the pack you will find they are all together in the middle of the pack.

Take the kings out of the pack. Ask a spectator to place two of them on the top of the pack and one of them on the bottom. Now cut the pack in order to allow the remaining king to be placed in the middle, but when you cut the pack you must distract the attention of the spectator sufficiently so that he will not notice what you are doing when, instead of the bottom half, you offer him the top half and invite

him to put the remaining king on it. You then take up the other portion of the pack and place it on top.

This completes the trick, as the four kings can now be shown together in the middle of the pack.

CARD IN POCKET NAMED BY THOUGHT READING.

Cut the pack. Note the bottom card in the portion of the pack in your right hand. Now dovetail shuffle the cards, so that two cards of the pack in your left hand go below the bottom card in your right hand, thus placing the noted card third from the bottom. Now riffle the cards, letting a spectator put his finger in wherever he pleases. Then ask him to take away the card under his finger and count same on to the table from the top downwards, thus bringing the noted card into the position of third from the top of his pack.

Ask him now to do with his pack as you do with yours. Then take one from the top, placing it in the middle of your pack. Take one from the bottom, placing it also in the middle. Another one from the top to the middle, and again one from the bottom. The noted card is now on the top of the pack held by the spectators, who has done the same with his as you did with your cards. You now request him to place his top card in his pocket without looking at it or showing it to you. You also remove the top card of your pack, and taking it in your hand you place it to your forehead so that you can be enabled by "second sight" to determine what the card is in the spectator's pocket. This, of course, you can name at your pleasure.

20 CARD PROBLEMS FROM THE COLLECTION OF DR. RICHARD ROWE.

The following 20 card tricks require a slight advance in skill to present, but an hour's practice and study will repay the student. The problems are from the collection of Dr. Richard Rowe, the Australian Dean of Magic, who has twice toured the world as an entertainer in magic with Mystic Mora and Lady Buxar (his daughter).

The present series of card wonders are presented in a very entertaining way by Lady Buxar, who is also a clever musician as well as a lady magician.

The amateur magicians of Melbourne and Sydney foregather at Andrade's Magical Parlors, and country visitors are always welcome. A demonstrator of skill is always present, and all the latest tricks are available. The Australian Magicians' Club meet there, and extend a hearty greeting to visitors. Dr. Rowe is the President, and he is also President and Founder of the Australian Magicians' Association. Dr. Rowe's collection of magical secrets is on a grand scale, and has been contributed to by such well-known professional and amateur magicians as Chung Ling Soo, Long Tack Sam, Bertram, Carmo, Charlton, Dante, and the Great Baldwin. The amateur card workers of Melbourne include Mr. Hector Marshall, and the first trick in the series was given by him to Dr. Rowe.

Yours truly,

THE AUTHOR.

THE MARSHALL SPELL.

Place on top of the pack 14 cards, and under them insert the little finger of left hand that holds the pack. Now from the pack under the little finger have a card drawn—any card. Ask the drawer to look at card and show it to spectators. Then have him return it to the pack, but be sure to open the pack at the fourteenth card. The pack is

opened, the drawn card replaced, and performer drops the 14 cards on top of it. The drawn card is now fifteenth down from top. Ask the drawer of card to spell the card selected, and, as he does so, throw a card off pack on to the table, and the selected card appears at the finish of the count.

In some cases where the number of letters in a card are less than 15, the performer repeats the name of the card before he turns it. Example: Spell ACE OF HEARTS, and that removes 11 cards from the top. So performer continues and says "Ace-of-Hearts," and then turns the card which is the Ace of Hearts. "Ace counts to 12, "of" 13, "Hearts" 14, and the next card is the selected one, the fifteenth.

Most cards count to fifteen, and a little practice does the rest. Done carefully, this trick is very effective.

THE CHANGEABLE ACE.

Take the Ace of Diamonds and place over it with paste or soap, so as to slip off easily, a club cut out of another card, so as to entirely conceal it. After showing the person the card, covering the pips with your fingers, 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 "ALTERNATE CARD" TRICK.

Privately arrange beforehand the thirteen cards of any given suit, or mixed suits, according to the following formula, placing the first face upwards on the table, the next in succession upon it, and so on: Seven, ace, queen, two, eight, three, jack, four, nine, five, king, six, ten.

Place the cards thus arranged at the top of the pack. In exhibiting the trick you begin by counting off without disturbing their order thirteen cards from the top. Then announce by a strong effort of will you will make every alternate card appear in regular order. Place the top card underneath and turn up the fourth, which will be a "two." Place the fifth underneath and turn up the "three," and so on, continuing in the same manner throughout the thirteen cards, which will appear in regular order.

THINK OF A CARD.

Memorise the bottom card of pack, then hand pack to a spectator and have him think of a card and to also remember what position the card is from the top of the pack, then have pack cut as many times as desired. Then ascertain what position card was from the top of the pack, and on looking through pack, selected card will be found at that number past the memorised card.

"FORCING" EFFECTS.

I will now explain several tricks which require the performer's skill in "forcing" a card.

The safest way to "force" a card is to have it near the centre of the pack, and insert your little finger on it. Keep the pack closed up in left hand. Now spread pack with right hand, and, as spectator goes to draw a card, push the known card forward with left fingers, and usually this card is selected.

THE ALARM.

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 a tablecloth, 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 so that it shall ring at the re-appearance of the right card. This is done by "forcing" a card upon the person who draws. A similar card is put beforehand into the places which you mention for him to choose as the spot where his card shall appear.

(Note.—Packs containing several of the same card are obtainable at 2/6 each.)

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 soft bodkin, 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 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" ("force" the card), and if you use the cards well, you will offer him and he will receive a similar card to the one named 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 its kernel.

DR. ROWE'S SPIRIT PENCIL.

Have a card selected and replaced in the pack, which is shuffled. Ask spectator to wrap the pack in his handkerchief with an indelible pencil or heavy crayon which you hand him. Remark that you will ask the spirits to mark the back of the card with the pencil, and also to write a message on the front of it. Take pack out of handkerchief, and sort through it till you come to a card with a heavy cross on it in pencil. Show this, and turn it over, and find written on the face of it, "The spirits say this is the selected card," or any such message.

Explanation: The message card is at the bottom of pack already marked. A similar card is "forced," shown, then returned to pack. The pack is shuffled before being put in handkerchief with pencil. The spirits now assist, and all the performer has to do is to sort through the cards till he comes to the message card and show it. The original "forced" card remains in the pack and is forgotten.

(Dr. Rowe makes a sensation with this trick.) ✕

THE ONE-EYED KING.

Look through the pack to find the One-eyed King, namely, the King of Diamonds. Whilst looking for the King, secretly note the second bottom card, then remove King and announce that the One-eyed King will do a trick. Have pack cut, count the remainder, which brings the second bottom card to the place of second top card. Then lay the now three top cards out in a row, "force" the centre card, and the One-eyed King will name the card.

BLACK OR RED.

Take 10 cards from pack, 5 black and 5 red. Hand the 5 black to a spectator and request him to count same and make sure that there are 5 cards only. Whilst he is counting secretly bend your 5 black cards endways. Then take the red and black cards and shuffle same together, lay all out on table face down, and ask what card they would like—red or black. If the card called is black, all you have to look for is a card that has a slight bend in it if the card called is red, just turn over the card with no bend.

THE BENT CORNER.

In this trick the magician fans the pack and holds the cards with the face towards a spectator, inviting him to touch one of the cards. As soon as the spectator does so, the magician's left thumb, which is hidden behind the pack,

bend up the corner of the selected card. After the pack has been shuffled, a glance at the corner of the pack reveals the position of the chosen card, and the pack can be cut at that point. Having cut at that card it can be easily seen and named. A suggestion that you are mind-reading often helps the effect.

A VERY SIMPLE PREPARED PACK.

Here is a very simple way in which any ordinary pack may be prepared as a "conjuror's pack" in a few minutes—in fact, a few moments.

The sole preparation consists of marking a black band, about a 16th of an inch wide, right across the middle of the pack edge. Any card is taken from the pack, and may be returned to any part of the pack, and the pack may be thoroughly shuffled in any way the spectators choose to insist upon, yet the conjuror will be able to find and produce the card at any moment. How? Why, simply by the little tell-tale mark upon its edge. All that the conjuror has to do is to *turn the pack round before the card is replaced*; this will cause the mark upon the edge of the card just replaced to show up plainly against the rest of the pack, as all the other marks are facing the opposite way

CLAIRVOYANCE.

A new pack of cards is shown, removed from case, and shuffled, then return to the case. The performer holds case to head and calls the top card, which he removes to show he is correct. This can be repeated without mistake.

Here's How: At the lower left-hand corner of the case a little square is cut out before the pack is introduced. Through this the performer can read the index of cards as he raises the pack to his forehead. While holding the case the thumb covers the hole.

BUXAR'S PET TRICK.

Offer a pack of cards to be shuffled, and, in going back to your table, notice the third card from the bottom. W

will assume it is the ace of diamonds. Drop the pack on the table, and call attention to the fact that you do not handle the cards at all during the experiment. Now write the "ace of diamonds" on a sheet of paper, fold it, seal it in an envelope, and give it to someone for safe keeping. A spectator is next asked to divide the pack into four heaps, as nearly equal as possible. Ask him to touch two of the packs. If in the two taken is the one containing the ace of diamonds, leave those two packs on the table and pick up the other two. If, however, the two touched do not contain the card you have written, pick them up—be sure the ace of diamonds is still on the table. Ask him now to touch one of the packs. If in the two taken is the one containing the ace of diamonds, leave those two packs on the table and pick up the other two. If, however, the two touched do not contain the card you have written, pick them up—be sure the ace of diamonds is still on the table. Ask him now to touch one of the remaining heaps, leaving the ace of diamonds still on the table, by adopting the same course as just indicated. Now ask him to count off three cards from the remaining pile, face downward. Ask him to put one on top of the pack, which you hold, another on the bottom, and to look at the remaining card. It will, of course, be the ace of diamonds, which you have already written on the slip of paper.

THE FOUR BOTTOM CARDS.

Take a pack of cards and memorise the four bottom cards. Have pack cut into four heaps, "foree" heap (as explained above) containing the four memorised cards. Have heap counted out on to table to ascertain how many cards are in the heap. This brings the four memorised cards to the top of the heap. Then request four onlookers to each take one card from the top of heap. Have them remember cards, and place into envelopes, seal them, and return them back to you. Cards are then named whilst blindfolded.

HOW TO CAUSE A NUMBER OF CARDS

to leave one person's pocket and appear in another's by a magic pass.

Count out say 20 cards to two boys on a table, and then ask each boy to turn out his pockets. During the confusion and laughter, pick up the two packs of 20 cards, and transfer five from one packet to the other, thus making 15 in one and 25 in the other. Then give the packets to the boys to put into their pockets. You now explain that you will cause five cards to leave one boy's pocket, and appear in the other's pockets by a single magic pass, adding: "Now close your eyes one second, please." Ask the boys to count their cards themselves.

JUMPING CARD.

Bore a small hole close to the top of two cards, and pass through a piece of elastic about one inch long, knotting both ends outside cards to prevent them pulling out again. Now take a card and show it, also take a packet of cards in which you have previously placed the two joined with elastic in the middle of the pack, but projecting a little. Pretend to shuffle the pack, and explain that you will put this card into the pack, and, while doing so, see that you push the card down between the two prepared cards, thus stretching the elastic taut. Next state that you will command the chosen card to rise slowly out of the pack, or jump out suddenly. This can be done with a little careful handling.

FIND THE QUEEN.

A Queen of Hearts and two other cards are shown face up on table. Also three pieces of paper or cardboard, a shade larger than the cards. Performer turns his back and asks spectator to move the three cards about on the table,

and then to cover them with the squares of paper. The performer always finds the Queen.

Secret; The Queen has a hair glued on to it which projects under the covering paper, and indicates the Queen. A light-colored table cloth should be on the table.

MYSTIC MORA CARD JOKE.

Mora places a circle of cards on the floor (a borrowed pack), and offers to tell the owner's fortune by the circle of cards.

The person who owns the pack is stood in the centre of the circle of cards. Mora explains that she sees a lot of trouble and hard work coming to the person in the circle, and then invites the person to pick up all the circle of cards, amidst the laughter of the party assembled. Try this trick for a good laugh.

AN EASY CARD TRICK.

Deal off a couple of cards and ask someone to look at centre of the pack. Then make a mysterious pass with them, remember what they are, and to place them in the your magic wand over the pack, and take the two cards from the top of the pack. The person who saw the first two cards will at once say, "Yes, they are my cards; but how did they get from the middle of the pack to the top?"

As a matter of fact, the cards did not move. The trick is based on the fact that most people have bad memories. Prepare for the trick by putting, say, the six of diamonds and seven of hearts on the top of the pack, and immediately under them the seven of diamonds and the six of hearts. Give the top two cards to someone and have them put in the centre of the pack. Then take off the next two cards, and in ninety-nine cases out of a hundred the person who had the first two cards will agree that the second are the same cards. Pick up the pack and shuffle it at once in case the person looks through it and discovers that two similar cards are together in the centre.

FINAL WORDS.

The Seventy Tricks contained in this book are all easy to perform. None of them requires any sleight-of-hand or special skill whatsoever, and all of them can be done with an ordinary pack of playing cards.

I have included some very little known tricks, several of which are worth in themselves more than the price of this work.

Though the Seventy Tricks given are quite ample for the amusement and entertainment purposes of probably many of those who purchase this book, I recommend all who like to do card tricks to go further into the matter still by learning how to palm cards and make passes, etc., such as are taught in many card trick books. There is no insuperable difficulty in the way of anyone becoming expert at card sleights. There are numbers of books from which those desirous of so doing can learn.

In conclusion, I might mention that when entertaining your friends with tricks given in this book and done with an ordinary pack of cards, you will stagger your onlookers if you work in some fake card tricks, of which there are many fine ones obtainable. Some of these are listed in the following pages.

Yours for Magic,

CHARLES A. PRINCE.

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