

ACK
NEK

5

067

910

THE SEALED BOOK

50

NEW CARD
SECRETS

PRICE TWO DOLLARS

50 NEW AND SIMPLE
CARD TRICKS THAT ANYONE CAN DO
WITH ANY DECK OF PLAYING CARDS,
WITHOUT SLEIGHT-OF-HAND
OR PRACTICE.

NO TRICK CARDS OR SKILL REQUIRED

THESE SECRETS WILL
BE YOURS FOR A LIFETIME.



UC SOUTHERN REGIONAL LIBRARY FACILITY



EX LIBRIS
WILLYS A. MYERS
American Vice-Consul

TO THE READER

You will find this collection of Card Secrets to be unique in their simplicity of working, yet baffling in effect to one who does know how they are done.

The idea that long practice and exceptional skill are necessary in the performance of card tricks is erroneous. Some of the cleverous and most bewildering tricks are made possible by the use of subtle principles of unique methods that are easily learned, yet which are capable of deceiving the keenest and most intelligent spectator.

Such are the methods explained in this booklet. These tricks have been devised by experienced performers of card tricks, men who understand the psychology of deception and who know that a clever, well developed principle can be used to create an amazing mystery.

This booklet is not a picture book to be looked through in a half an hour, it must be carefully read to properly understood.

Anyone who studies and masters the different card tricks in this little book need never be at a loss to do his bit when called upon. You will astonish your friends and add greatly to the gaiety of the gathering.

Do not read a trick and then attempt to perform it in front of anyone without first having done it two or three times in private. Do not give the secret of any trick away, as nine times out of ten, after fooling them, then exposing — your audience will say, "Is that all it is?" They are disappointed, and you have lost prestige, so, keep the secrets of your tricks to yourself.

Compiled by M. V.
(FRANK LA FONTAINE)

THE SEALED BOOK OF SELECT CARD SECRETS

NON-MECHANICAL FOUR ACE TRICK

EFFECT No. 1:

Four aces are placed face down on top of face down pack by spectator. Performer takes deck and deals out first three aces face down and fourth ace face up. He then places three cards on top of each of these, starting with the face up Ace. Remainder of pack is discarded. When cards are turned over the three aces are found to have left the first three piles and appear all together in the fourth pile.

SECRET:

Performer has three cards palmed in his right hand. As he takes the pack from spectator he secretly adds them on top of the aces. Cards are dealt out as described in effect and the trick will work itself.

NAMING CARD HELD BEHIND BACK

EFFECT No. 2:

Member of audience selects a card and places it face down on the performers hand while his back is toward the audience. Performer faces audience, appears to concentrate, then correctly names card.

SECRET:

When you face audience (with card held behind back) slip card up your right hand sleeve, between the back of the wrist and coat sleeve. Bring right hand to forehead as if concentrating—keeping left hand behind you as though still holding card. You will find that you can catch a glimpse of the card, undetected. Place hand behind you again and slip card out, then after some hesitation, name card, turning around so audience may see card is still behind you.

NAMING CARD CHOSEN DURING YOUR ABSENCE

EFFECT No. 3:

Spectator looks at a card, remembers it, shuffles deck. Performer takes pack and runs through it, stopping at the chosen card.

SECRET:

Place all even numbered cards on bottom, odd numbered on top and remember bottom card. During

your absence, allow member of audience to cut about one-third of the cards off of the top of the deck, and look at card on bottom of pile he cut off, then, riffle, shuffle pile cut off into rest of pack, and cut pack several times. Upon your return you can easily find card, as it will be the first odd numbered card above the card you remembered.

PRODUCING CHOSEN CARD FROM POCKET

EFFECT No. 4:

Member of audience counts down from top of deck and remembers a card, and how far down it is from the top of the deck. Performer takes deck and removes one card from deck and places it in his pocket. It proves to be selected card.

SECRET:

When performer takes deck he takes a card from bottom of deck without showing it and places it in his pocket, but when bringing hand out again brings card with it and secretly adds it to the top of the deck. Ask spectator how many down from the top chosen card was. Count off the cards to that number, turning them face up as you do so. When you reach number named, apparently chosen card has vanished. Now, secretly palm off next card, unobserved, and slip hand into pocket. When you bring hand out again bring this card with it and show it, it will be the chosen card.

ENCHANTED CARD

EFFECT No. 5:

Performer holds deck in hand and allows spectator to select a card, remember it and replaces it in the deck. Performer takes deck and quickly locates selected card.

SECRET:

Deck is fixed beforehand by running a pencil line across one edge of the entire deck. After spectator has taken card from the deck, and secretly turn the deck around, (so that the card is placed in the opposite way). You will find it easy to locate this card, even after the deck has been shuffled, by looking on the edge of the deck where you have drawn the pencil line. The line will be broken at the chosen card.

Some backs of cards differ slightly on one end

from the other. If you run through one of these decks and turn all cards so like sides are with like sides, it is an easy matter to tell which card has been turned around in the deck merely by looking through the backs.

MAGNETIC CARD LOCATER

EFFECT No. 6:

The deck is shuffled by spectator, then spread out face down on the table. While the performers back is turned a card is taken out of the deck, replaced on top, and the pack squared up and cut. Upon his return the performer takes the pack and spreads it out face up on the table and runs his finger along the face of the cards, suddenly stopping when he reaches the selected card.

SECRET:

Performer gets a glimpse of the bottom card while the deck is being shuffled. If he cannot do that, he looks at the bottom card under the pretence of squaring the deck up. After spectator has spread deck out . . . : selected card placed it on top and cut the deck. Performer takes the deck and spreads it out. He can easily locate the selected card as it will be the card immediately below the card previously noted on bottom.

INVISIBLE TRANSFERENCE

EFFECT No. 7:

Card shown and placed on table changes places with card in on top of deck.

SECRET:

Moisten edges of top card slightly and place back on top of deck, then squeeze cards a bit. Top card is now lifted and shown to audience. (In reality top two cards are lifted and shown as one, moistening the cards causes these two to stick together). This card is now replaced on top of the deck. Card that they saw is in reality second card from top while they believe it to be top card. The real top card is now taken off of the deck without showing it and placed face down on the table. Now by merely turning the cards over, the card the audience noted has appeared to have changed places with the card now on top of the deck.

EIGHTH WONDER CARD TRICK

L. T. Tannen

EFFECT No. 8:

The deck is squared up by the performer and held in his left hand. He then riffles the ends, letting a spectator mentally select a card. This mentally selected card then jumps into the air.

SECRET:

As the performer riffles the cards, he riffles them very fast, pausing for an instant so that only one card may be clearly seen. Performer notes this card and when looking through the deck takes it out and places it on top. By holding the deck lengthwise in the hand and bending the cards slightly convex, you will find that upon releasing the top card it will shoot straight up in the air.

IDEAL CARD DIVINATION

By F. Fontaine

EFFECT No. 9:

Deck is shuffled and cut by spectator, then spread out backs up upon the table. Card is removed by spectator from the upper part of the deck, looked at, and replaced in the lower half of the deck. Performer takes deck and places it behind his back, then he brings out five cards at a time, asking spectator if the card he selected is in the group. He continues doing this until spectator says that it is in the group. Performer then immediately points to the selected card.

SECRET:

When spectator replaces card in pack, make a mental count of approximately how far up from the bottom this card is. Let us say that you judge that the spectator placed his card in about fourteen from the bottom. When you take the pack behind your back counting off from the bottom to within four cards of where you judged spectators card to be and place these cards on top. You now take four cards from the top and one from the bottom and bring them all out together. Ask spectator if his card is among these, if it is, it will be the one you took from the bottom. If it is not discard this group and bring out another one, taking four cards from the bottom and one from the

top again. You continue to do this until spectator says his card is in the group you show. Spectator's card will be the one in the bunch that you took from the bottom.

THE VANISHING ACE

EFFECT No. 10:

The ace, king, and queen of diamonds are shown—the ace in center. The three cards are then placed in the center of the pack, and the ace mysteriously disappears. Performer reproduces same in his pocket.

SECRET:

The king and queen are put on the outside, with the ace of hearts in the center. Cards are fanned out in position that shows only the pointed end of the heart—spectators, of course, imagine this is a diamond. Before presenting, place an ace of diamonds in your pocket. Place the three cards back into the pack—close them up—and command the ace to disappear from the pack. Allow spectators to run through the pack, proving it to be gone—then—reproduce same from your pocket.

THE THREE PILE SELECTION

EFFECT No. 11:

Cards are dealt in three heaps, in any rotation. Three cards are selected and placed one on top of each heap. The heaps are then picked up in any rotation—pack cut as many times as the spectators want, and yet performer always finds the three selected cards.

SECRET:

Performer secretly glimpses the three top cards of the pack. This is one of each pile. The balance of the pack are placed on these three cards in any rotation, and in any amount. Now—spectator is allowed to pick any heap and select a card from same, putting it back on top of the heap. Spectators also do the same with the two other heaps. The heaps are then placed one on top of each other in any rotation, and the spectator is allowed to cut the pack as many times as he wishes. The three selected cards will always be below the three cards previously noted

by the performer. All he does is turn the pack face up, runs through it and names the selected cards.

THE REVERSING CARD

EFFECT No. 12:

A selected card placed in center of pack, mysteriously reverses itself.

SECRET:

Performer, before commencing trick, reverses the bottom card and then when a card is selected, be careful not to expose reversed card. While the spectator is noting his card, performer reverses the entire pack. Be careful to keep the pack well squared up. Have the spectator push his card in and then with a wide sweep of the arms, performer allows reversed card to fall to floor, apparently by accident, and replaces card on top in natural position. This leaves selected card reversed in center.

THE VANISHING AND REAPPEARING CARD

EFFECT No. 13:

Performer—ruffling pack for spectator, a la Sven-gali Pack, asks him to think of a card. Upon again ruffling—the card thought of is found to have disappeared—and when performer once again ruffles the pack—card reappears.

SECRET:

Before doing the trick, performer lays out cards, ends overlapping the other, face of the cards up and then pushes cards together, almost square leaving about 1-16" of the ends overlapping just like a Sven-gali Pack. Cards will now be long and short in rotation all the way through the pack. If the cards are now ruffled only half the pack can be seen, that is the long half, the short cards remaining invisible. The spectator naturally selects one of the long cards. Performer now ruffles the pack the reverse way, thus showing the short cards, and of course, the selected card being a long card, it is now invisible.

THE FIVE TO TEN TRICK

EFFECT No. 14:

A person is allowed to select any card—put it back into the pack and is asked to name a number be-

tween five and ten. At the given number the card is found.

SECRET AND PRESENTATION:

First take a Six and a Seven and put these on top of the pack with the seven on top, and the six the second card. Now take an eight and a nine and put the nine on the bottom with the eight above it and you are ready to proceed—Fan the pack out and let some one select any card—but count to yourself from the top of the pack up to 8 and when the selected card is replaced into the pack, make sure it is put at number eight—that is it will now be the eighth card from the top of your pack—now ask your audience to give you a number from five to ten—If they say six—lift the top two cards as one and show them as one card with the remark you asked for number six—first of all here is the number you asked for—and immediately put these cards at the bottom of the pack—and start counting out loud removing a card at each count—one—two—three—four—then say the next card is the fifth card—the card beneath it is the sixth and it should be your card—five—six—name your card please—the spectator names the card and you turn it over, it proving to be **THE SELECTED CARD**. If your audience asks for number seven—take the top card off the pack and show them the seven put it at the bottom, and of course the selected card will be the seventh card. If they say the eight card, remove two cards as one from the bottom and show them the eight then put them back at the bottom and start counting from the top and of course it will be the eighth card. When number nine is asked for remove the nine from the bottom show it as the number asked for and start counting, using the nine as the first count. This little effect you can repeat over and over again without the gang getting (hep) to it.

THE MYSTERIOUS CHANGE

EFFECT No. 15:

You show the spectators two cards, you then place these into the center of the pack, square the pack up lay it on the table, hit the top of the pack a

sharp blow with the word **PASS**—turn the pack face up—the cards that you have shown your audience are now at the bottom of the pack.

SECRET AND PRESENTATION:

This is simplicity itself—yet it fools—before you start pick out the seven of clubs and the eight of spades and put them on the bottom of the pack—then the eight of clubs and the seven of spades and put them on the top—now take off the two top cards and give your audience a quick flash of them—place these into the center of the pack—go—turn the pack up and show the seven of clubs and the eight of spades to your audience with the remark—did you see them go?

Easy as this trick may seem it is very rarely that it is detected, and then only through the neglect of the performer who lets the audience view the first two cards too long.

THE HOTEL TRICK

EFFECT No. 16:

For this effect, remove all the picture cards and the aces from the pack. In working this trick performer relates a little story about a hotel keeper who only had four rooms vacant, when along came four sugar papas (kings), who each occupied one room. A little later, four cops (jacks) came along, and each one was put in a room with the sugar papas (kings). Four cake-eaters (aces) were next put in, and finally four flappers (queens) were also put in the same rooms. The hotel keeper put a screen around for the flappers—when—to the spectators surprise, performer gathers cards together and the guests are found arranged as follows:

Four Kings in one room
Four Queens in one room
Four Jacks in one room and
Four Aces in one room.

SECRET:

The operation is mechanical and self working. When laying out the cards—take—say the four kings first, and lay them down four in a row, on top of them place a queen, over the queen a jack, and then the

aces. The rotation makes no difference. Then pick up the four piles and as you redeal them on the table (four across as before) you will find the four kings are together, four queens together, four aces together and the four jacks together.

DIVINATION OF A NUMBER OF CARDS SELECTED BEHIND PERFORMER'S BACK

EFFECT No. 17:

Performer, allows a quantity of cards to be selected behind his back from the pack, and then names the number taken by turning up one card.

SECRET:

Before commencing trick, have cards arranged on top of the pack from one to ten in sequence. The ten to be on top and running down to the ace. When spectator removes cards from the center of the pack (only a few should be taken out), have him place them on top of pack while behind your back, but—be sure they remove cards from below the 11th card. Spread the pack out on the table, faces down, and count to yourself or optically from the top card down to the 11th card. The eleventh card will always name the amount of cards selected and placed on top of pack.

THE WHISPERING QUEEN

EFFECT No. 18:

Pack shuffled and cut, and four people remove cards and place same in their pockets. Performer places a queen to his ear, and names each selected card.

SECRET:

After pack has been shuffled, performer looks through the pack and removes a queen. While he is doing this, he notes the four bottom cards. Pack is then placed face down on the table, and spectator cuts it anywhere. Performer—then under the pretense of finding how many cards are left on table. counts same face down, thus reversing the order of the cards, and bringing the four previously noted cards to the top. Each of the spectators take one of the top cards, and as the cards are apparently well mixed, performer

presumably does not know what they are. Naturally when placing the queen to his ear, performer can say, "you have such and such a card" and names the cards previously noted, which are the ones the spectators have taken.

CARDS FROM POCKET—EFFECT No. 1

EFFECT No. 19:

Three cards are shown—and performer asks the spectator to think of one of the three, and then places the card in his pocket. Performer then removes one card from pocket, looks at it, and says. No, this is not the one, and puts it back into the pack. He then removes another one and says: "No, this is not the one," and puts that back into the pack. Performer then asks the spectator to name the card he selected, and he says "I thought so," and brings out the card from his pocket. This can be done over and over again, each time putting three cards into the pocket.

SECRET:

Before commencing the trick, any two cards are previously placed in your pocket. Performer taking up any three cards from the pack shows them, puts them all in his pocket, but is careful to memorize their order and putting his hand into his pocket, he removes the two he originally places there before doing the trick, and when asking spectator to name the card he thought of, he merely reaches in and removes the one of the three just placed in his pocket. In this manner he is in a position to repeat the trick over and over again.

CARDS FROM POCKET—EFFECT No. 2

EFFECT No. 20:

Performer allows a spectator to select a card from the pack, which has been thoroughly shuffled. He then places the pack into his pocket, and says he will match up the selected card from the pack in his pocket in this manner:

Performer asks the name and color of the card. For instance, we will say a ten of spades has been selected. Performer, first of all, brings out a two of spades, which is the color of the card selected, and then brings out an eight. Eight plus two of course makes ten, and so on of any card selected.

SECRET:

Before commencing the trick, performer places into his pocket in this order, an ace of diamonds, a deuce of spades, a four of hearts and an eight of clubs. No matter what card is selected, performer can always match up same.

SPECTATOR FINDS A CARD CALLED FOR BY THE MAGICIAN

EFFECT No. 21:

Performer hands pack to spectator, and requests him to put the pack into the inner pocket of his coat. Performer now names a card and requests the spectator to put his hand in his pocket and bring it out. Spectator pulls out a card and it is found to be the card called for by the conjuror.

SECRET:

Card called for by the performer is placed on top of the pack and bent slightly convex, and when given to spectator to place in inner pocket, make sure the pack faces outward—and then—counting 1—2—3—and at the word of three, command spectator to quickly reach in his pocket and pull out the first card that comes into his hand. If the spectator is hurried sufficiently, this is the only card his hand will come in contact with, and that is the one he will remove.

THE MAGIC JACKS

EFFECT No. 22:

Performer, dealing the cards face down, one to a spectator and one to himself, and then another to the spectator and one to himself, and a third to the spectator and a third to himself, asks the spectator what he has. Spectator has three jacks and performer can repeat the operation and each time the spectator gets three jacks, which is practically impossible as there are only four jacks in the pack, and yet—performer always deals the same hand to the spectator every time.

SECRET:

Running through the pack, performer shows there are only four jacks in the pack, and placing these

four jacks on top, he secretly, without the spectator knowing it, has an ordinary card between the third and fourth jack. Dealing a card to the spectator and a card to himself—another card to the spectator and another card to himself—this fourth card is the previously placed ordinary card—then a third card to the spectator and a third card to himself—but—this third card that he deals to himself, instead of placing it on top of his heap, he slides it to the bottom of the heap, and picks up the heap—places it on top of the pack, and picking up the spectators three jacks, he places that on top of the pack also. This prearranges the pack again to repeat the trick, which can be done over and over again.

“SOCKO”

The Magic Joker

EFFECT No. 23:

EFFECT: Performer using a borrowed pencil—allows a spectator to hold the pencil at each hand—leaving the center clear—he then calls attention to Socko—and folds the MAGIC CARD into halves and commands the spectator to—HOLD TIGHT—and with the creased edge of Socko—he hits the pencil a smart rap in the very center—but—NO RESULTS—he again repeats—and to the spectators surprise—the pencil is BROKEN in HALF—performer immediately hands the MAGIC JOKER out for examination—and proves it to be unprepared.

SECRET: The magic card and the pencil require NO PREPARATION—you merely hold the folded card in your right hand between the thumb and first finger and the first time the pencil is socked—nothing happens—but the second time—O BOY!—you merely place the second finger underneath the first one—the card—conceals it—and in the move of the card socking the pencil—in reality—the second finger—does all the dirty work. Regardless how strong a pencil may be—if same is held at extreme ends and a smart blow is given it in the center—a clean break will be the result.

EFFECT No. 24—

THE MASTER SYSTEM—consists of a pre-arrangement of an entire pack of cards—enabling the performer to locate and name selected or desired cards. The cards—so arranged—are not to be disturbed—or shuffled—though the performer **CAN CUT THE CARDS**—taking cards from one side of the pack and placing it on the other side—or making what is known to magicians—the **FALSE SHUFFLE**—which consists of taking a solid bunch of cards from the bottom and placing them on the top. This done rapidly gives the Impression that the cards are really shuffled

THE MASTER SYSTEM: \ -

The cards are arranged—or stacked—first placing the **ACE OF CLUBS**—face up on the table—the next card—the **4 OF DIAMONDS**—and so on with the entire pack—the cards being placed as they read across the chart:

Clubs	Diamonds	Spades	♥ Hearts
Ace	4	7	10
King	3	6	9
Queen	2	5	8
Jack	Ace	4	7
10	King	3	6
9	Queen	2	5
8	Jack	Ace	4
7	10	King	3
6	9	Queen	2
5	8	Jack	Ace
4	7	10	King
3	6	9	Queen
2	5	8	Jack

RULE 1:

EACH CARD—has a **NUMERICAL VALUE**—viz: Ace as 1—etc., etc.—the Jack as 11—Queen as 12—King as 13.

RULE 2:

EACH CARD—is **THREE NUMBERS APART**—as will be seen by a careful study of the system—viz: 6-9-Queen-12-2-5-8-Jack 11—etc., etc.

RULE 3:

EVERY CARD—of the **SAME DENOMINATION**—is thirteen cards apart and runs in the same order of suits as in the system—viz: Clubs-Diamonds-Spades-Hearts.

EFFECT 1:

TO NAME A CARD THAT A SPECTATOR DRAWS FROM THE PACK.

Spread the cards out fan shape and allow a card to be selected. When the card is drawn—**YOU SEPARATE THE DECK AT THAT POINT**—bringing and placing the top portion of the pack on the bottom—at the same time enabling you to see this bottom card.

In a way—you know that the selected card—is the one following the bottom card—ADDING 3 to it—and CALLING THE SUIT THAT FOLLOWS THE BOTTOM CARD—you will name the selected card.

EXAMPLE: The spectator selects a card—you cut the pack at the point—as above—and you find the bottom card is the 9 of diamonds.

YOU ADD 3 to the 9—which is 12 or the QUEEN—SPADES—follows the Diamonds—the card selected is the "Queen of Spades."

The card—is replaced in its proper place and order—ready for the next trick.

EFFECT NO. 25:

TO TELL HOW MANY—AND WHAT CARDS HAVE BEEN DRAWN FROM THE PACK.

Allow a handful of cards to be drawn from the pack—all in one portion. Separate the cards at the point—and NOTE THE BOTTOM CARD. Also note the card of the SAME SUIT—nearest the TOP OF THE PACK. SUBTRACT the number of the suit card on top—from that of the same suit which is on the bottom—MULTIPLY THE RESULT BY 4—and SUBTRACT the number of cards, including the suit card of the pack—and the result will be the number of cards drawn.

EXAMPLE: The cards are selected. Make the break and place the top part of the deck on bottom. You find the bottom card to be the 12 or Queen of Clubs—on looking at the top—you find the 3rd card to be the 8 of Clubs.

SUBTRACT—8 from 12—which is 4. THE TOP SUIT CARD FROM THE BOTTOM.

MULTIPLY—4 by 4—which is 16. THE ABOVE RESULT MULTIPLIED BY 4.

SUBTRACT—3 from 16—which is 13—Number of top cards—from the above results—giving you the number of cards that were drawn—13.

In case the Card on the bottom—is smaller than the one on top of the same suit—ADD 13 to the bottom card and then proceed as per example.

EFFECT No. 26:

TO RUN THE CARDS—BEHIND THE BACK—AND NAME ANY CARD STOPPED AT.

Place the cards behind the back—FIRST TAKING NOTICE OF WHAT THE BOTTOM CARD IS—Add 3 to the bottom card—then call the suit that follows—START with the top card—and as you run the cards from hand to hand—you naturally know what card you are asked to stop at—as you are naturally naming the cards to yourself as you go along.

EFFECT No. 27:

TO TELL HOW FAR FROM THE TOP—ANY CARD IS.

A spectator calls for a card.

FIRST FIND the card of the SAME SUIT—which is nearest the bottom.

SUBTRACT—the number of the card called for—from the number of the card of the same suit—nearest the bottom.

MULTIPLY—the result by 4.

SUBTRACT—the number of cards below the bottom suit card—and the result will be the number the card called for is from the top.

EXAMPLE:—The 4 of Diamonds is called. You look at the bottom and find that the 9 of Diamonds is the 3rd card from the bottom.

SUBTRACT—4 from 9—which is 5. CARD CALLED FROM NEAREST BOTTOM SUIT CARD

MULTIPLY—5 by 4, which is 20. THE ABOVE RESULT MULTIPLIED BY 4.

SUBTRACT—2 from 20 which is 18. THE NUMBER OF CARDS BELOW THE BOTTOM SUIT CARD. The result being the 4 of Diamonds is the 18th card from top.

In case the suit card on or nearest the bottom is smaller—add 13 to it and proceed as per example.

EFFECT No. 28:

TO DEAL YOURSELF EVERY TRUMP—IN A WHIST OR 4 HAND GAME.

Apparently shuffle or cut the cards. Ask person on right to cut the cards—placing the cut as usual on bottom. BOTTOM CARD IS shown as the Trump Card.

Deal out regular—yourself as the fourth hand—cards when turned up will reveal you with every trump in the pack.

EFFECT No. 29:

TO DEAL A PAT FLUSH OF ANY SUIT—CALLED FOR TO THE PERSON ASKING FOR SAME.

This trick can be done only in a four hand game.

First ask the person what suit and what hand they want—THEN get the suit card by cut or shift to the proper position at the bottom and deal regular.

EXAMPLE:—The person wants a FLUSH of Hearts—and in third hand.

CUT THE cards until you have a CLUB at the bottom. This will make the 3rd card from the top a HEART. Then as every 4th card after is a HEART—the cards dealt to the third man would naturally be HEARTS.

It is possible—where two people have learned the code—to arrange a series of mind-reading effects—where a card is selected—to other to immediately name the card, etc., etc.

The above effects when mastered will give the performer—a routine—that can be done anywhere.

**INSTRUCTIONS FOR TEARING A PACK
OF CARDS
INTO HALVES AND QUARTERS**

EFFECT No. 30:

Performer, after doing a number of tricks with a pack of cards, decides he has given enough entertainment for the evening, and taking the pack into his hands, tears the pack into half, and then into quarters.

The above effect have been featured by most every strong man, and a few magicians who have been able to do it. The following instructions will explain several methods of doing it with unprepared cards, and with prepared cards:

SECRET:

The whole secret lies in performer taking the pack and squaring it up perfectly. Gripping the pack in his left hand, thumb and fingers at the bottom, performer holds pack up, with the faces towards him, and gripping it very tightly with his left hand. The right hand then approaches the pack, the ball of the thumb against the faces of the pack, and the other four fingers against the back of the deck—the thumb is not used.

Holding the pack in this position, performer, with the right hand, gives the card (starting at the top), a sort of push, which causes the uppermost side of the pack to tear, and then, turning the right hand (still holding the left hand in the same position) performer turns the right hand completely down, tearing the pack into half. Please remember it is not hard but the cards must not slip, and instead of trying to tear them at once, the first move really breaks the top portion of the pack, and give you leeway to tear the balance. We would suggest practicing with about half a pack to start with learning the moves as explained above. To tear into quarters, repeat the above.

THE MYSTIC SEVEN TRICK

EFFECT No. 31:

Performer removes a few cards from the pack

and lays them on the table, and then repeats the operation with another few cards. Then showing a piece of paper to be perfectly blank on both sides he proceeds to write something on the paper, and folds it up and gives to a spectator to hold, but not allowing him to see what is written thereon. He next gives a spectator the privilege of choosing either pile—a free choice—as the spectator can change his mind should he wish after the selection. The heap selected, performer puts the other cards back into deck and asks the spectator to read the previously written message which is found to be naming the cards of the selected pile.

SECRET:

Not letting the spectators observe the cards you remove from the deck—or the quantity—first pick out the four sevens—and lay those down—and then—seven any other cards—and lay those down—now write your message—which is—YOU will SELECT the SEVEN PILE—and of course no matter which heap is chosen—your message will correspond.

THE X RAY TRICK

EFFECT No. 32:

Performer cuts deck into three heaps—then rolls one card into a tube shape—then looking thru' this magic X Ray tube, he names the third from top card in each heap.

SECRET:

This requires a little nerve to pull—but it is a clever stunt, merely get a glimpse of the third card, cut pack into heaps—the last pile containing the known card. Stating that the first pile contains (name the card you have noted) and pick the card of the first pile—look at and say—“that's right” now name the third card of the second pile (naming the card you have in your hand) pick that up—and repeat for the third pile. When this has been done—name the three cards again—still not letting the spectators see the cards—by this time some of the audience are doubtful—as to whether you have really performed this

miracle—so lay the cards down on the table one at the time in the order that you have named them—proving the wonder of the little X Ray tube.

CARD AND COIN TRICK

EFFECT No. 33:

This is just another little effect that you can do if 'You Know How,' the effect being that you lay a card horizontally on the top of the first finger of your left hand—then place a coin on top of the card, the problem is to remove the card without touching the coin.

SECRET:

Give the card a smart flip with second finger of the right hand—and if you hit the card at the corner it will flip away in a revolving manner, leaving the coin intact.

THE MYSTERIOUS EGG AND CARD MYSTERY

EFFECT No. 34:

Performer hands out a hard boiled egg for examination, proving it to be unprepared, he then asks a spectator to lay this egg on the table in full sight of the spectators, where it remains. Performer then lets some one select a card, to note it, and has it put back into the pack. The egg is now handed to a spectator who is requested to remove the shell from same, upon this being done—the name of the previously selected card is found to be written on the white of an egg.

SECRET:

In this effect you must be able to force a card—and if you are not adept at this purchase one of our Svengali decks which will do the dirty work for you. Then—dissolve a half ounce of Alum, in a half pint of vinegar—and with a fine brush write or print the name of the card you intend forcing—now let the egg dry, and then when all trace of the writing has vanished—let the egg boil for about TEN minutes, and you are ready to perform this marvelous effect, which if properly presented will cause a profound sensation.

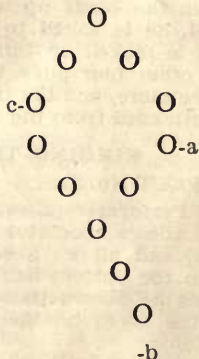
THE MARVELOUS "Q" TRICK

EFFECT No. 35:

A puzzling effect in which a number of cards or coins placed in a circle with a tail making it look like the letter Q and a spectator thinks of card—while the performers back is turned. The performer names the card.

SECRET:

Ask a person to think of a number, and to count that number commencing at the tail of the Q letter B in the illustration, and counting round the circle. When he is finished he is to count the number back again, but instead of counting the tail of the Q to go round the circle, and you promise to tell him every time at which card he



has left off counting. Supposing he selects the card at number six—he commences counting at letter B, leaves off at C, and then counts again and leaves off at A, now the amount of cards that you have in the tail of your Q tells you that he will always stop at A if there are three cards in the tail, when repeating the trick put more—or less cards in tail—and result will always be different as the amount of cards in tail will be the same amount counted to in the circle.

THE TWENTY FIVE CARD TRICK

EFFECT No. 36:

The performer lays out on a table five cards, then on top of these five more, and repeats until he has twenty-five cards laid out on the table face up. A spectator is asked to think of any one card the performer has laid down. The performer then picks up the cards and deals them face down on the table one at the time, until he hesitates at a card, and asks the spec-

tator to name the card he has thought of, on doing so, he turns up the card he stopped at which proves to be the card named.

SECRET:

The trick depends upon the manner the performer picks the cards up when spectator has thought of a card, he is asked to name the pile it is in and this pile is picked up third so it is in the very center of the other four piles, this is repeated by the performer twice more, and the thought of card is always the thirteenth card from the top of the pack.

FINDING THE SELECTED CARDS

EFFECT No. 37:

Performer takes the deck and cuts it into halves and allows spectator No. 1 to select a card from top half, and allows a second customer to select a card from the bottom half, asking them to remember their cards he allows them to replace them into their half of the deck, he then names the cards in a manner suitable.

SECRET:

Merely prepare the pack in this manner—all the reds together and ditto with the blacks, the spectator who has selected a card from the red heap—is allowed to push it back into the black cards, and vice versa, and of course by merely fanning the pack you can instantly spot the card that has been selected, repeat for the second card, then shuffle pack, and name or find the selected cards as you may see fit.

NON MECHANICAL RISING CARD TRICK

EFFECT No. 38:

The performer having produced or found a selected card (in any manner he has found suitable) places the card into a tumbler, which he can show to be unprepared, and commands the card to raise from the glass, which it proceeds to do in an unexplainable manner.

THE SECRET:

Simplicity personified, get a glass that is smaller

at the bottom and larger at the top, that is a tapered tumbler, and rub some white soap around inside the tumbler, then with a cloth wipe out the tumbler, and when a card is pushed down into it—IT WILL RISE—without (apparently) any outside or mechanical aid. Try it and see for yourself.

ANOTHER WAY OF FINDING THE SELECTED CARD

EFFECT No. 39:

The performer allows a spectator to shuffle the deck, then hands back the deck to the performer who proves that they are shuffled thoroughly, the spectator is then asked to name a small number, then performer lays out as many heaps as the given number, leaving the remainder of the cards in his hands. Now from this remainder performer dealing from the top of the pack lays a card on each pile until he comes to the number designated and that card is given to speaker to remember. Then the card is put back in any heap and all the cards shuffled together. The performer now names the card selected—or finds it in a manner preferred to himself.

THE SECRET:

When cards after being shuffled is handed back to you, you prove they are well mixed by taking a few cards from top of deck and throwing them face upward on the table—repeat this a few times remarking that the cards are well mixed. But the dirty work has already been done, as all you have to do is to note and remember the fourth card from the top of pack, as the rest is all hokum. Now a small number is asked for and given and it is usually 3—4—in the meantime you have made a corresponding number heaps, with number given to you, for example 3—you make 3 piles and place a card on pile 1 then on pile 2 and on pile three now let spectator look at next card actually the fourth card, the one you have previously noted. For number 4 the same method is used, note—when making the piles drop them from the bottom retaining the top heap which contains the noted card.

THE MENTAL TELEPATHY TRICK

OK

EFFECT No. 40:

The performer has pack shuffled, he deals a number of cards out on the table one by one face up, at the same time requesting one of the spectators to note one of the cards, and to also note at number that particular card is down in the pile that performer is dealing out. Performer then places this pile of cards in the middle of the balance of the pack, asks the spectator at what number the card he thought of is at. He then commands the spectator to hold his left wrist to mentally think, stop when he sees his card. When performer again deals out the cards, he deals them face down but looks, and also allows the spectator to look at each card as it is taken off the pack. Needless to say the Performer stops at the selected card.

SECRET:

Simply memorize first card that you lay down on the table, for when the cards are put back into the middle of the pack, using that card as your key card you count down to the number that the spectator says his card is at. Note, what confuses the Audience is that the first heap of cards (about twenty is sufficient) is put back into the deck with other cards above --and below--it.

THE SELECTED CARD IS CAUSED TO VANISH

EFFECT No. 41:

After a card has been freely selected from the pack, then replaced, and deck is then cut several times, the Spectator is asked to name his card and on doing so allow him to run thru' the pack, and to his utter astonishment—his card has completely vanished from the pack. The deck is then handed back to the performer who says the magic words, and runs thru' the deck and finds the missing card.

SECRET:

When a card has been selected—and while the selector is noting same—divide the deck into halves and place a pinch of magic wax on the top card of

the bottom half of pack, the selected card is put on this half of pack—with the other half on top of it, the cards are then squared off, and spectator is allowed to cut deck freely, the card naturally sticking to the other card is concealed when deck looked over. When you look for it you make sure and pull off one card at a time. If you are unable to get magic wax, saliva will answer.

YOU DO AS I DO ✓

(Or Two Souls With a Single Thought)

EFFECT No. 42:

Two packs are used. One is handed to the spectator to be shuffled. Performer shuffles the other pack. Decks are now exchanged, performer taking spectators pack while spectator takes performers. Both decks are now spread out face down on the table. Performer and spectator each take a card out of the center of their respective packs. Each squares up their packs and cuts it. Packs are then exchanged again and both look in their packs for the card that they picked. When found they are to be taken out and placed backs up upon the table. Both cards prove to be the same.

SECRET:

After performer shuffles his pack, he looks at bottom card, and remembers it. Decks are exchanged and routine described in effect is followed. When this deck is handed back to performer, after cards have been selected, he looks through it, and instead of removing card that he chose, he takes card immediately below the card that he had previously noted on the bottom. This will be the same card that spectator removes from other deck.

MIND READING

EFFECT No. 43:

Sixteen cards are removed from the deck and shuffled. Performer takes four of these and shows them to first spectator, with the request that spectator remember one of them. Four more cards are taken

and shown to second spectator, he remembers one. Four more to third, he remembers one, and four more are shown to the fourth spectator to remember one. These sixteen cards are then dealt together. Now performer takes four cards off of top of heap and shows these four to each of the four spectators, asking each spectator if his card is among those shown. If any or all of the spectators cards are among this group, performer immediately points to correct chosen card for each spectator. Performer then discards this group and picks up four more cards and same routine is followed. This is continued until all the chosen cards are named.

SECRET:

Four cards are shown to the first party with the request that he remembers one. These four cards are then placed face down upon the table. Four more cards are shown to second party, he remembers one and these cards are placed face down on the table to the right of the first pile. Four cards are shown to the third party. After he remembers one this pile is placed to the right of the second pile. Four more cards are shown to the fourth party and after he remembers one this pile is placed to the right of the rest. The piles are now stacked up one on top of the other starting from the left. Now deal these cards out in four piles, one card at a time, starting at the left. Then stack them one on top of the other again, starting at the left.

Take four cards at a time and show these to each of the four spectators. One or all of the cards might be in any of these groups. If first spectator mentions that his card is in a group, it will be the front card as the cards are held to the spectator. Second spectators card will be second from front in whichever group he says it is in. Third spectators card will be third from front and fourth spectators card will be the back card as group of four is held faces to the spectator.

This trick may be worked with any number of spectators by merely using number of cards that there

are spectators and putting them in number of piles that there are spectators. As, for example, you would show three cards, etc. to each of three spectators and place them in three piles.

ANY NUMBER FROM TOP

EFFECT No. 44:

Card is chosen and placed in deck. Rubber band is placed around deck. Cards are removed one at a time from under rubber band counting cards as this is done until a number (selected by a member of the audience) is reached. When this card is taken out it proves to be selected card.

SECRET:

When selected card is being replaced in the deck, secretly bend the corner of it. Ruffling the ends of the deck you will find that it is easy to locate this card by a funny noise it makes as it is ruffled. Get this card to top of deck. Now secretly turn entire bottom half of the deck upside down so that backs are up on both sides of the deck. Place a rubber band around the middle of the deck. Asks the spectator how far from the top he wants his card to appear. Let us imagine that he says the twelfth. Secretly turn the entire deck upside down and start counting them out. When you reach the eleventh accidentally ? ? ? ? drop that card to the floor, and while the spectators attention is drawn away from the pack turn the entire deck upside down again. Pull the card that is now the top card out counting twelve as you do so.

THE CARD THROUGH THE HANDKERCHIEF

By Williams

EFFECT No. 45:

Spectator is asked to call a number from one to twenty. Then count down the deck to the number called and remember the card at that number, then shuffle the deck. Performer takes deck and places it in an ordinary pocket handkerchief, which he folds into a bag shape. Upon holding this bag by the ends and shaking it, card seem to slowly make its way right through the center of the handkerchief.

SECRET:

The deck is pre-arranged so that every other card from the top of the deck is a heart, hearts running from ace to ten down from the top of deck, i. e. second card from top is ace of hearts, fourth card is two of hearts, sixth card is three of hearts, etc. Duplicates of these cards (ace to ten of hearts) are placed in the right hand trouser pocket in same order. Ask spectator to mention number; if it is an even number, ask him to look at card at that number; if it is an odd number ask him to count off that many cards and look at next card. Then he shuffles cards, while he is doing so you can secretly be getting duplicate of the card he looks at, because you already know what card he remembered, i. e. you know what card is at any number from the top that he mentions. Bring this card out in the palm of your hand and spread a pocket handkerchief over it. When deck is handled to you, place this on top of the handkerchief right on top of the card you hold in your hand. Now fold front part of handkerchief back over the deck. Then fold both sides of the handkerchief back under the deck, (under the palmed card also.) You will find that this brings the four ends of the hank. towards the rear, hold these four ends and lift this bag that hank. forms up about level with your shoulders and give it a series of gentle shakes. If you have formed bag correctly card will come out from in back of the handkerchief just as if it had come through. Experiment with this trick, as it is very effective when properly performed.

THE CLOCK TRICK

EFFECT No. 46:

The cards are shuffled and twelve are placed in a circle face down. The pack is placed in the center. Call attention to the fact that there are twelve cards which are supposed to represent the dial of a clock.

The pack of cards represent the hands. When the performer's back is turned, some person looks at one of the cards in the circle and remembers the hour of twelve o'clock having been designated as a certain

card. When this is done, the performer gathers up the twelve cards, and says: "I want you to draw a circle on a piece of paper, to represent the dial of a clock, and inside the circle write the name of the card and outside the circle the hour. Do this as I turn my back."

The performer turns his back, asking "Have you done this?" The performer counts the twelve cards again, showing that they are all there. He passes them to the spectator who is holding the paper, which has been folded. He says, "Let me see what you have written."

The performer opens the paper and finds written, Nine of hearts, three o'clock.

He shows this to the audience and asks the spectator if it is correct. Upon the affirmative answer he tells the spectator to remove the card from the cards he is holding. Looking through the cards, the spectator finds that the nine of hearts is missing.

The performer says, I knew you were a three o'clock man. Here is your card—and he immediately draws the card from his pocket.

SECRET:

The performer previously places eleven cards in his left vest pocket. He proceeds with the trick, and while the spectator is writing the name of the card and the hour, he turns his back, which gives him the opportunity to put the twelve original cards in his right trousers pocket and draw out the eleven cards from his vest. He turns around, holding them in his hand.

He then counts them as follows: Twelve o'clock, eleven o'clock, ten o'clock, nine o'clock, eight o'clock, seven o'clock and five more make twelve.

The performer hurries into the next part of the trick, handing the cards to the spectator and taking the paper.

This method of counting sounds correct, but really eleven cards have been counted to appear as twelve.

When the performer reads the paper, he tells the spectator to remove the card. While this is going on, the performer reaches in his pocket, and counts down to the chosen card. This is easy as he knows it as

three o'clock (or whatever position the card may be). The spectator finds his card gone — and also realizes that he has only eleven cards, the performer calling attention to the fact, and says: "Your card has left you—the magic hour of three has arrived."

Then he draws the card from his pocket.

KNOCKOUT COUNTING TRICK

EFFECT No. 47:

Give spectator pack and tell him to count off any number under fifteen, say six, and note the sixth card. He does this and replaces cards. You do not see him do it.

Pick up pack, put it behind your back and count fifteen cards from top, putting them on bottom. No one knows what you are doing.

Give pack to spectator and tell him to count off the same number that he counted before (suppose six) but this time put the cards on the bottom.

He gives you the pack again. Behind your back count fifteen cards from the bottom and put them on top, just reversing your previous system. Ask him to name his card. He does so, and you show him bottom card. It is his card.

SECRET:

Why this works:

Suppose you look at one card and put it on top. Then deal it again and put it on bottom. Same thing works in any number, but in dealing a person would see what you are doing. However by shifting a certain number like fifteen from top to bottom, the chosen card does not show in the next deal. When you shift them back you merely replace the fifteen cards you took away.

DIVINING PACK OF CARDS

EFFECT No. 48:

Performer allows a card to be selected, it is then replaced in the deck. Performer allows member of audience to select a second card, the number of spots on

this card tell how far from the top the first selected card is.

SECRET:

Deck is prepared in advance by arranging top ten cards to run from ten down to ace. Spectator selects a card (any card but one of the ten on top). Performer has spectator replace this card the eleventh card from the top (directly under the ace). Now a second card is drawn, this card must be one of the top ten, cards above second selected card are placed upon the bottom. The number of spots on this second selected card will tell you how many to count off from the top to get the first selected card.

MYSTICAL DIVINATION OF CARDS BY THE FIVE SENSES

By E. Biddle

EFFECT No. 49:

Spectators select five cards. Performer produces them by using the five senses of man; namely, hearing, seeing, feeling, smelling and tasting.

SECRET:

Five cards are chosen and written down in the order selected. These are then laid in a row upon the table. The performer then picks them up, stacking them one upon the other, first card on top. These five cards are then placed on top of the rest of the deck. You now note the bottom card, (this is merely to let you know, after arrangement, that you have the same card on bottom). You now lay deck out in four piles from left to right, dealing four cards at a time from the top, (your bottom card is now on top of your extreme right pile). This pile is now placed upon the third pile, which is then placed on second pile, which is then placed upon the extreme left pile. Now lay them out, left to right in four rows again, this time one card at a time. (The bottom card that you noted is now on bottom of the extreme left pile.) Stack the cards up again starting at the right. You now have the same card on bottom that you noted before starting arrangement. You are now ready to produce the cards.

Produce first card by the sense of hearing. Place the deck to your ear and riffle. After doing so, state that the first selected card is fortieth from the top. The cards are counted out one at a time face up upon the table till you reach the fortieth card. This card is shown and it proves to be the first selected card. The cards are then picked up and placed back face down on the rest of the deck.

Produce second card by the sense of sight. Lay cards face up on the table one at a time, counting to yourself as you do so. When you reach the twenty-seventh card, stop and point to it, it will be the second selected card. The cards are then picked up again and place face down on the rest of the deck.

Produce third card by the sensé of touch. Run through the deck with the backs up, feeling each card as you do so. When you come to the fourteenth card, turn it over, it will be the third selected card.

Produce fourth card by the sense of smell. (Fourth chosen card is now the top card of the deck. (Place four top cards on the table backs up. To produce chosen card, the performer sniffs at these four cards, one at a time, finally turning over card that was top card of deck. This will prove to be the fourth chosen card. Place these four cards back on top of the deck.

Produce fifth card by the sense of taste. Take one card at a time off the top of the deck, pretending to taste each one as you do so. When you reach the fifth card, stop, and turn it over, it will prove to be the fifth selected card.

THE THOUSAND TO ONE CARD TRICK

EFFECT No. 50:

Try as hard as he can, the spectator is unable to make the performer pick up the last card. The odds against a spectator (not knowing the trick) making the performer do so, are a thousand to one.

SECRET:

Fifteen cards are laid out in three rows. Four cards in first row, five cards in second row, and six cards in third row. Performer and spectator now alternate turns in picking up the cards, either may take as many out of any ONE row as they choose.

If the performer starts first HE CAN'T LOSE, if he makes one of the following plays:

- 1.—One out the first row.
- 2.—Three out of second row.
- 3.—Five out of third row.

Spectator now takes card or cards. Now the performer must take card or cards to leave one of the following combinations of cards on the table:

- 1.—2 in any one row and 4 in any one row and 6 in any one row.
- 2.—1 in any one row and 4 in any one row and 5 in any one row.
- 3.—1 in any one row and 2 in any one row and 3 in any one row.
- 4.—1 in any one row and 1 in any one row and 1 in any one row.
- 5.—If only two rows are left. Make both of these contain the same number of cards.

Spectator and performer continue to alternatively select cards. Each time it is the performers turn he takes the card or cards necessary to make cards left on table lie in one of the above combinations.

Whenever the performer sees the opportunity he picks up cards sufficient to leave just one card on the table, thus forcing spectator to get last card.

If spectator selects cards first. Performer gets cards in one of the combinations as soon as he can. It is a simple matter to go from combination to combination, once he gets started.

UC SOUTHERN REGIONAL LIBRARY FACILITY



A 000 047 652 3



MEPHISTO'S TRICK CARD DECK

This deck consists of fifty-two different cards just as a regular deck. Yet, it is made in such a manner as to enable you to do remarkable tricks without practice. It is without question the greatest deck of trick cards ever made.

Instruction Booklet lists 22 tricks that **YOU CAN DO**, such as, separating all even cards from odd cards while deck is held behind back. Dealing out Four Aces or Kings, etc. after deck is shuffled. Naming opponents cards in every game, etc. etc.

Complete with instruction leaflet.

50c Post Paid

P-1-11-1
P-2-2-4
P-2-4-4

18
1
16
23
21



23