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CARD TRICKS

How to do Them,
and Sleight of Hand

DESIGNED FOR PARLOR AND STAGE ENTERTAINMENTS FOR THE INSTRUCTION OF PROFESSIONALS AND AMATEURS

BY

A. ROTERBERG

Expert Card Manipulator

FULLY ILLUSTRATED



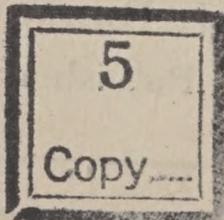
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INTRODUCTION

INTRODUCTION

In order to become a successful conjurer with cards, it is absolutely necessary that the learner should first thoroughly familiarize himself with the various sleights upon which the most effective card tricks are based. It is impossible to devote too much time to the acquirement and practice of these moves, there being practically no limit to the degree of dexterity that can be reached by practice, and only by practice.

After the necessary degree of proficiency in sleights has been acquired, each trick that the beginner intends to perform must be carefully laid out and clothed, as it were, with a certain speech, technically termed "patter," the object of which is to cause the trick itself to assume, in the minds of the spectators, a plausible appearance.

The performer's manner should be suave, but not over polite, a mistake made by most beginners. Over politeness tends to reduce the performer to a level below that of the spectators; whereas, his object is to convey the impression that he is a being gifted with an inexplicable power.

Yours truly,

A. ROTERBERG.

January, 1902.

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BOOK OF CARD TRICKS.

Principles of Slight of Hand.

SLEIGHTS.

The two principal sleights used in card tricks are the "Pass" and the "Force," both of which may safely be called the *sine qua non* of card conjuring. As the "Force" is practically the "Pass" with an addition to it, I shall first endeavor to teach my reader the "Pass," which may be executed either with both hands or with one hand only.

THE DOUBLE HANDED PASS.

The purpose of the sleight is to cause the upper and lower parts of the pack, divided into halves by the little finger, which is held between them, to change places; that is, the upper part of the pack is made to take the place of the lower one, and *vice versa*. Usually a selected

card is placed on the lower half of the pack, the upper half is then placed on top of this, whereupon the pass is made in the twinkling of an eye, the conjuror's object, to bring the selected card from the middle to the top of the pack, being thereby attained.

For this purpose the pack is held in the left hand, being divided into two nearly equal parts by the little finger, which is inserted between

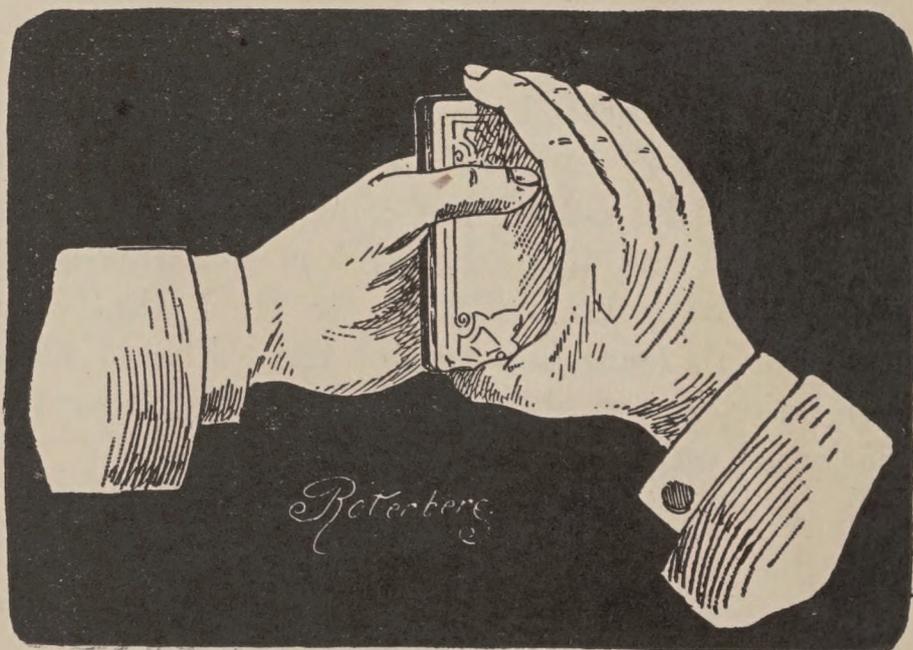


FIG. 1.

them, Fig. 2. (Most American conjurors, including myself, prefer the insertion of the third finger instead of the fourth one, as it allows the fingers to grip the packet more firmly.) The pack is now covered with the right hand (Fig.

1), which seizes the lower half of the pack, the fingers being stationed on the upper edge of the cards and the thumb at the bottom. Under cover of the right hand, the upper half of the pack, which is held clipped between the third



FIG. 2.

and fourth fingers, is drawn away till it just clears the lower half.

Simultaneously with this movement the right

hand lifts up the lower half, the root of the thumb acting as a support. Thus both packets are made to pass each other without actually touching, both having now changed places.

A close inspection of Fig. 3 will serve to illustrate this transposition still better. The shaded

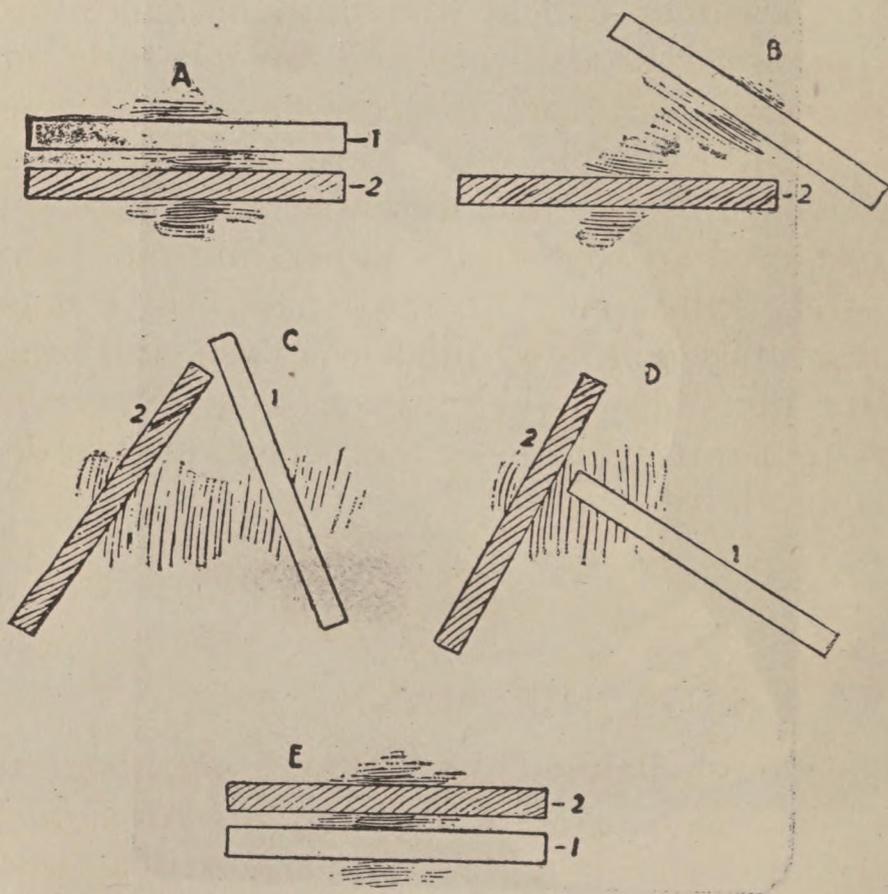


FIG. 3.

part (No. 2) in the drawing represents the lower packet, while the lighter one (No. 1) indicates the upper one. The original position of these

two halves is shown in A; while in B, the upper part of the pack is represented in the act of being tilted upwards by the third and fourth fingers of the left hand. In C, the lifting of the lower packet is illustrated; in D, both halves are seen to have passed each other; E shows the new position of the two packets.

The beginner will at first find the making of the pass a rather awkward and difficult task, but as he continues to practice, the fingers will soon become more pliable, as it were, and act in unconscious unison. In a few weeks the pass can be mastered so that tricks depending on it can be safely exhibited. An ideal pass, which must be absolutely noiseless, quick as a flash, and practically invisible, will, however, take a year or more to acquire and even then constant practice must be devoted to it.

THE HERRMANN PASS.

The double-handed pass, that I am about to describe, was a favorite with the late Alexander Herrmann, who delighted to puzzle with it, people versed in the usual sleights. In this pass, which depends almost exclusively upon misdirection, no change of the two halves of the pack can possibly be seen, no matter how closely the spectator watches for it. The secret lies in the fact

that the upper front half of the pack is held in an upright position. Behind this half, under cover of which the transposition of the two packets is effected, the spectator is not allowed to see.

In the first position of the two packets, the lower—or, rather, the rear one—is held in the

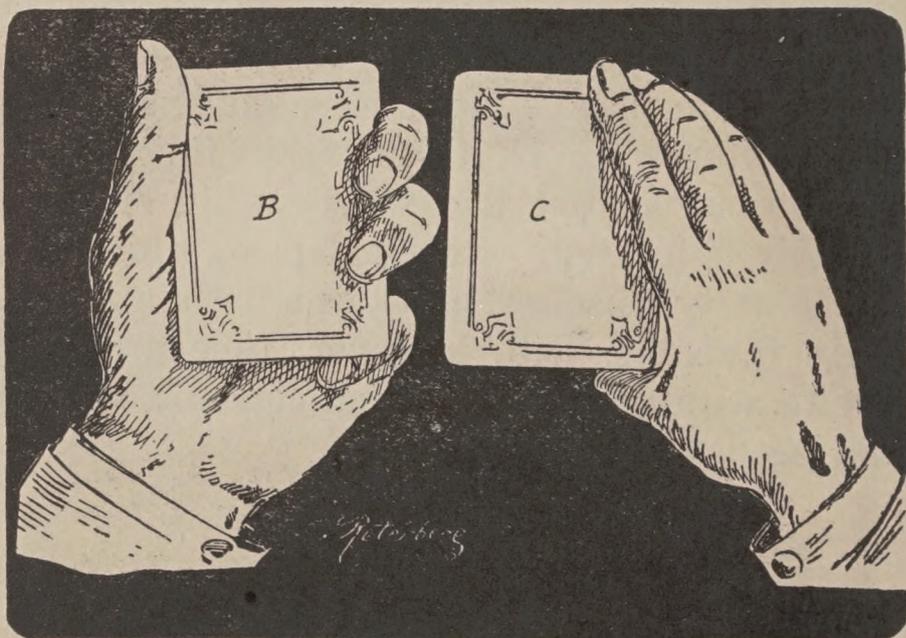


FIG. 4.

left hand, the first joints of the second and third fingers being stationed at the side of the cards, while the first and little fingers lie curled up behind it (Fig. 4). The upper, or front packet, C, is held in the right hand, in the position as shown in Fig. 4, the thumb being located above,

and the fingers below the cards, exposing as much of them as possible.

Both packets are held in a perpendicular position, C, being turned towards the spectators. Under cover of C, the packet B, which is slipped between the fingers of the left hand, is tilted downwards and passed around the front of C, being then placed on the latter. Fig. 5 illus-

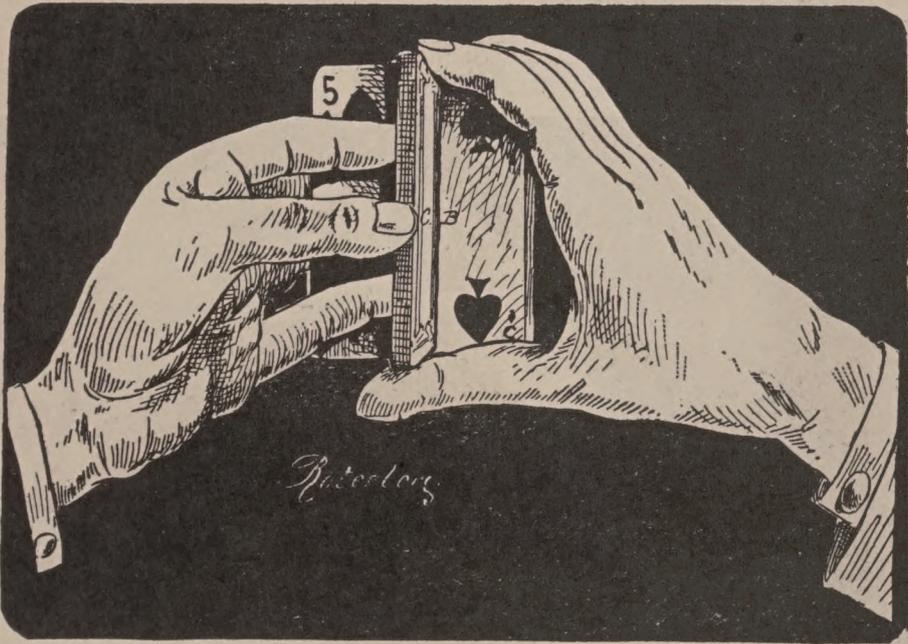


FIG. 5.

trates the act of packet B passing around C. The two halves then occupy the position shown in Fig. 6.

After my reader has once understood the principle and purpose of the pass, he will be surprised how very useful the latter will prove in

cases where the spectator, in a spirit of contrariness, refuses to have his attention diverted by the performer's patter and insists upon riveting his eyes upon the conjuror's hands.

The best way in which to use this pass will be to have the selected card laid on packet B, upon which C is then placed, its back being turned towards the spectators, who, as we will take for granted, keep their eye on the rear of the card. The pass is then made under cover

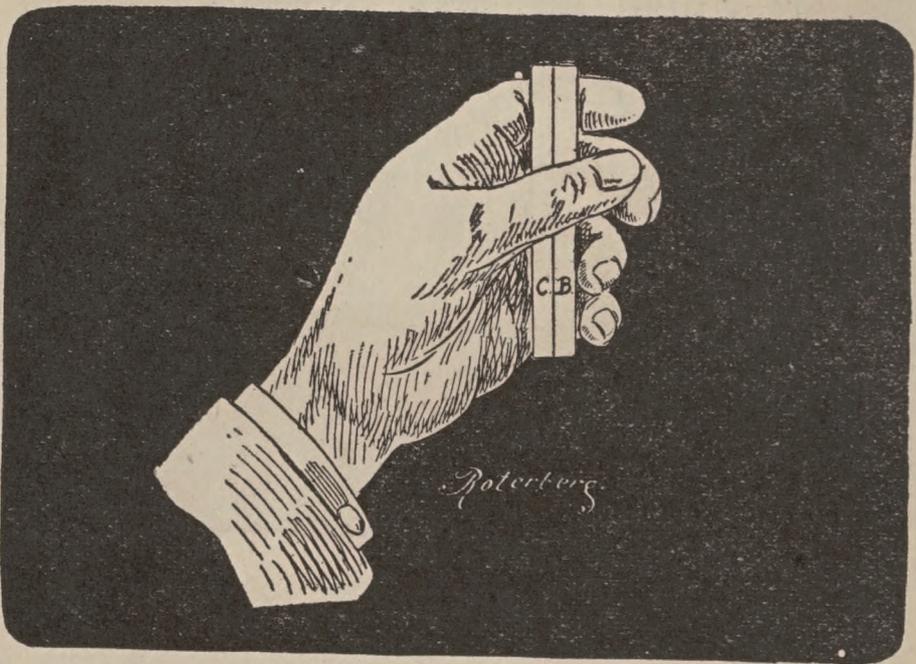


FIG. 6.

of C as explained, the pack being turned face upwards during this operation, thus completely disguising the sleight.

Another excellent use to which this pass may be put, is to convince the spectators that the selected card is neither at the top, nor at the bottom of the pack. The card in this case occupies the top place, the regular double-handed pass is then made, whereby the card is brought to the middle of the pack, both packets being in readiness for the execution of the "Herrmann Pass." After having exhibited the top card, the performer turns over the left hand, which holds the pack, and shows that the bottom card is not the chosen one either. In turning back the left hand into its original position, in which act it is assisted by the right, the "Herrmann Pass" is made and the desired card is thus brought once more to the top of the pack.

THE CHARLIER PASS

As the pass of this name is by far the best one of all single handed passes, I shall describe it only. The pack is held in the left hand, as shown in Fig. 7, the thumb being kept at one side of the cards and the second and third fingers at the other side, while the first and fourth fingers lie slightly bent beneath the pack.

By slightly unloosing the thumb, the lower half of the pack is allowed to drop down into the position shown in Fig. 8, the first and fourth

fingers immediately receiving this packet, and pushing it over towards the thumb, pressing it in an upright position against the latter. The upper pack is now allowed to drop down, as shown in Fig. 9, the former lower half being then placed on top of it (Fig. 10).

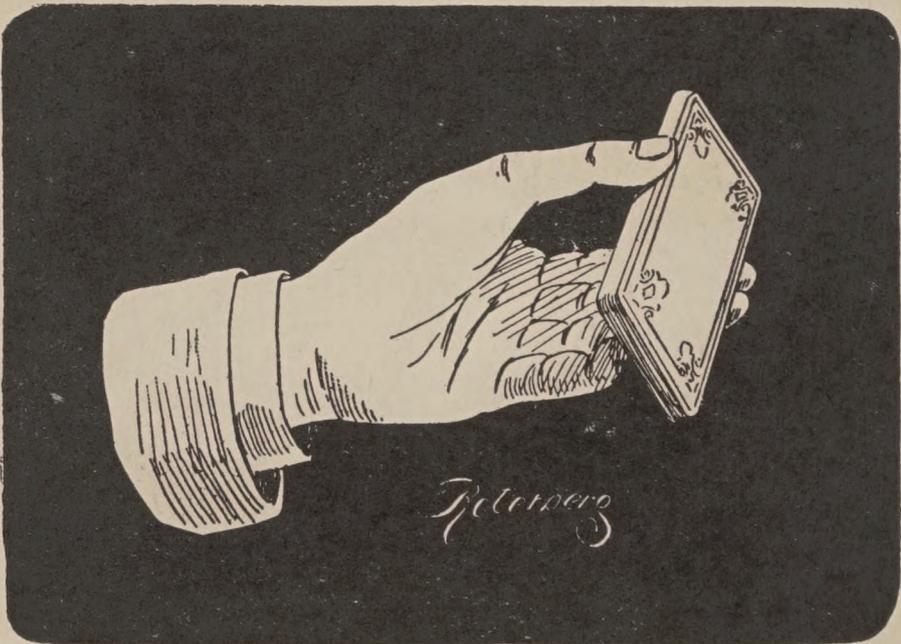


FIG. 7.

Although the various stages of the Charlier pass are illustrated and described, it must, however, be understood that these different moves must blend into each other and be practically made one. (This same remark may be applied to the two passes previously explained). In practicing this pass, the right hand ought to be left out of play altogether, the left hand only

being used in placing the cards in the position shown in Fig. 7.

The usual method of employing this pass is to hold the pack in the position shown in Fig. 7 and to request the person to insert the card in the pack thus offered him. As he is about

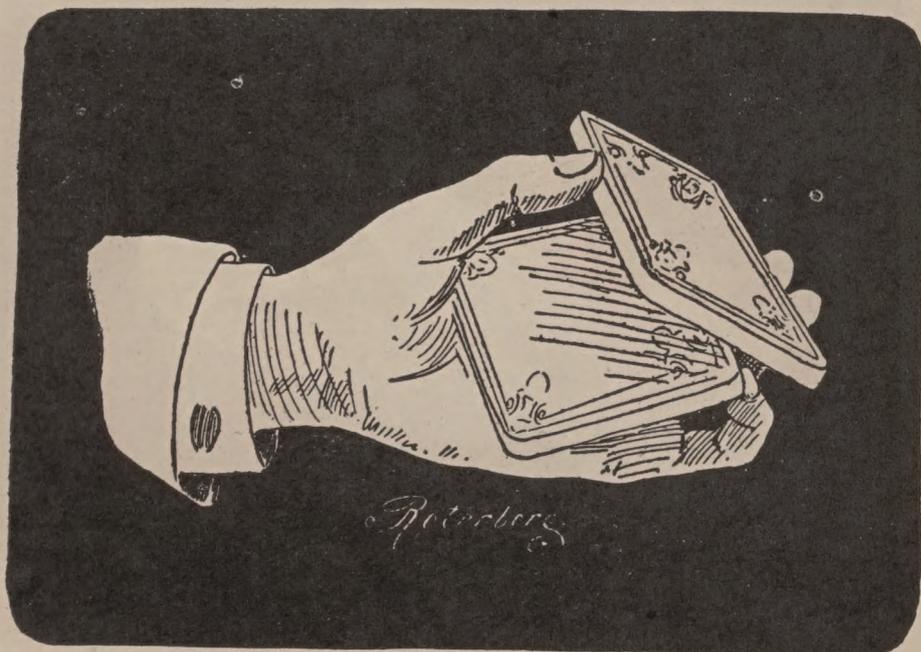


FIG. 8.

to do so, the performer allows the lower half of the pack to drop into the position seen in Fig. 8, thereby silently inviting the spectator to place his card in the opening thus made. The right hand then approaches the pack and shields it for an instant, at the same time the left hand is rather quickly drawn back, the right hand following, the pass being invisibly made under cover of these movements.

An improvement—or, rather, Charlier's original way of performing this pass, consists of allowing the spectator to replace his card on the lower half of the pack, after which the con-

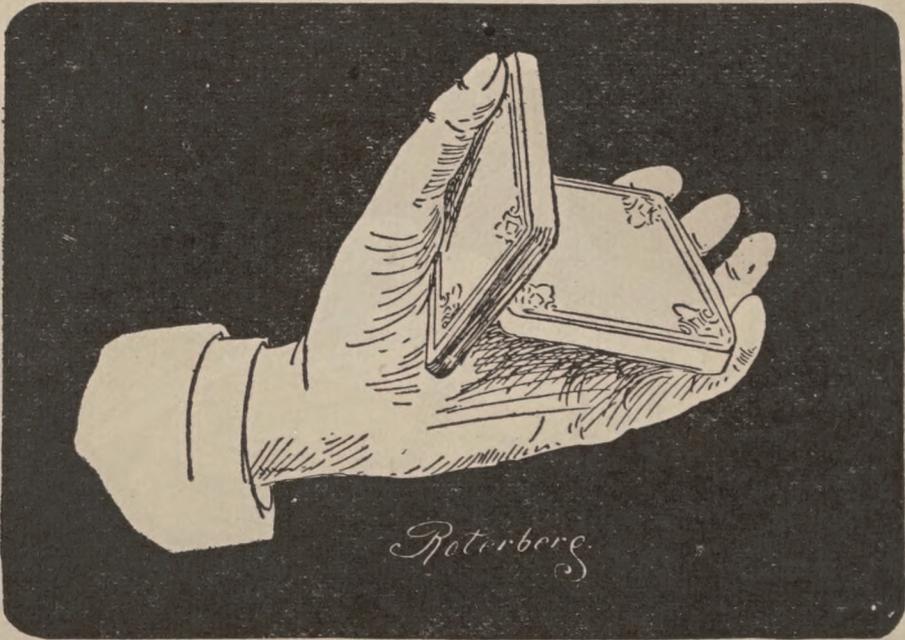


FIG. 9.

juror calmly allows the upper half to drop on top of it. Those of my readers who are familiar with the "Charlier Pass" will no doubt exclaim, "Why, that is not the Charlier Pass, as the selected card is now in the middle of the pack." So it is, my dear reader; but wait a moment before jumping at conclusions. If the card is in the middle of the pack at present, that is no reason why it should stay there. Neither does it. In dropping the upper half on the

lower half, he simply bides his chance of being unobserved, and when this opportunity arrives, with the left thumb simply lifts the former

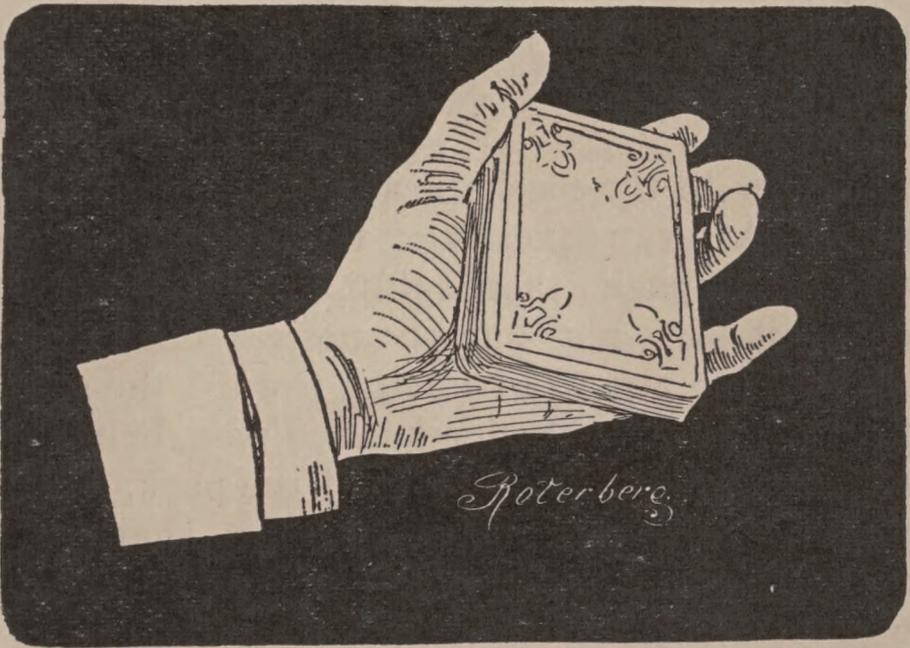


FIG. 10.

upper half of the pack into its original position and then makes the pass in the regular fashion.

THE FORCE

By the forcing of one or more cards is understood the sleight whereby a person is compelled, but without his knowledge, to draw such cards out of the pack that the conjurer wishes to have selected. There is a certain and

indefinable something about the force, in influencing the spectator's choice in an unnoticeable manner. This part of the sleight is practically impossible to explain, but will be readily understood and learned by the beginner after the latter has made a few experiments on the subject.

But now to the mechanical part of the Force itself. After requesting the spectators to shuffle the pack thoroughly, the performer receives it back and quickly notices the bottom card. In the act of advancing toward the spectator, he makes the double handed pass, bringing the bottom card to the middle of the pack, which he immediately spreads out in fan shape, requesting the spectator to select a card. Just as the spectator is about to take a card, the performer, who has in the meantime gradually passed the upper half of the cards from one hand into the other, arrives at the former bottom card, of which he has carefully kept track, and exposing this card a trifle more than the others, causes the spectator's choice, in nine times out of ten, to fall upon this particular card. The beginner is cautioned not to commit the usual mistake of exposing or offering the desired card at too early a stage of the "Force." At the moment that the spectator's fingers are about to close on a card, the desired card must be there and not sooner.

In case the performer fails to force a particular card, the customary expedient is to request a person to retain the drawn card, whereupon the conjurer goes to a more obliging person (ladies are the easiest to force cards on) and after forcing the desired card, does the trick he originally intended to perform, after which he requests the first spectator to replace his card in the pack which is then shuffled. The conjurer then performs with this card one of the many existing tricks with a chosen card.

After a performer has thoroughly mastered the art of forcing, he can even venture to force a card while the pack is held by one hand only. The desired card in this case is the top card. In the act of advancing toward the spectator, the performer makes the "Charlier Pass," thereby bringing the card from the top to the middle of the pack, but allowing the two packets to form a step. The upper packet is then spread a little by the left thumb, but none of the cards are exposed nearly as much as the desired card, which is the top card of the lower heap. Upon requesting a spectator to kindly select a card, the latter's choice will most always fall upon the card that is exposed the most. Dependent upon this fact, is a still bolder form of forcing, the cards in this case being placed on a tray held by the performer. In arranging the cards, the performer simply takes care to expose the card

or cards that he intends to force, more than any of the others.

CHANGES

The object of all sleights of this name is to change a card held in the right hand for the top card of the pack, which is held in the left. Changes are especially useful when the performer has made a mistake, having by some accident lost the chosen card. Taking any card out of the pack, he places it, without showing its face, on the table, and boldly asserts that it is the chosen card, which he requests its owner to name. Upon thus becoming acquainted with the name of this card, he spreads out the pack, under the pretext of showing that the chosen card is not contained among the others. In reality, he quickly finds this card and slips it behind the others, thus bringing it to the top of the pack. Picking up the card on the table, he adroitly changes it for the top card of the pack, i. e., the chosen one, and exhibits it.

The changes mostly employed by conjurers, are the "Top Change" and the "Bottom Change," a description of which is herewith given.

THE TOP CHANGE

The card to be changed is held face downward between the thumb and first finger of the right hand, while the pack is kept in the left hand, the thumb lying loosely across the back of the cards, the finger being stationed at the bottom of the pack, which of course is also held face downwards. Just a moment previous to the

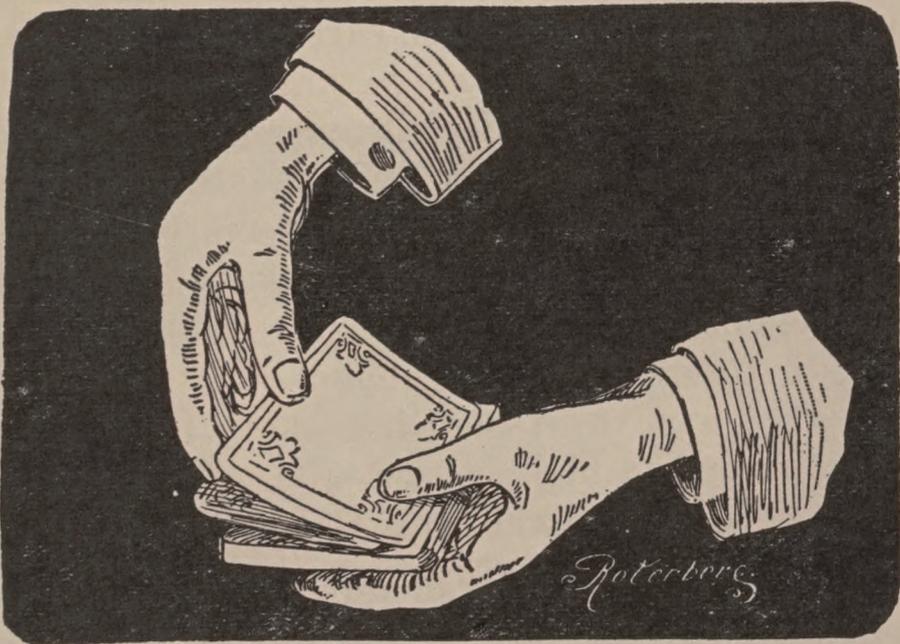


FIG. 11.

“Change,” the thumb of the left hand secretly pushes the top card of the pack over towards the right, thereby causing it to project over a trifle beyond the rest of the cards. The hands are then brought together for an instant only, and the top card of the pack is quickly seized

by the first and second fingers of the right hand (Fig. 11) which is immediately withdrawn, leaving the card it formerly contained on the top of the pack, being retained there by the thumb. The act of bringing the two hands together is generally disguised by some appropriate gesture by the performer, who, after having successfully executed the sleight, usually rubs the card on his sleeve or requests some spectator to breathe upon it, then showing that the card has changed into another.

This change, if adroitly executed, is practically impossible to detect. It is one of the most useful of sleights and for this reason ought to be practiced until the beginner is thoroughly proficient in it.

THE BOTTOM CHANGE

In this form of the sleight, the card to be exchanged for the one on the top of the pack is left at the bottom of the latter. The pack is kept in the left hand between the thumb, which is lying across the top of the cards and the first finger, which is placed at the bottom, the remaining fingers of the same hand being held loosely at the same place in readiness to receive the card to be exchanged, which card is held between the second and third fingers of the right hand. The

hands are now brought together for an instant only, during which act the card in the right hand is left at the bottom of the pack, being inserted between the second and third fingers, while at the same time the top card of the pack, which has been previously pushed towards the right by means of the left thumb, is quickly seized and carried away by the thumb and lower part of the first finger of the right hand (Fig. 12).

As already stated in the description of the Top Change, there must not be the slightest lin-

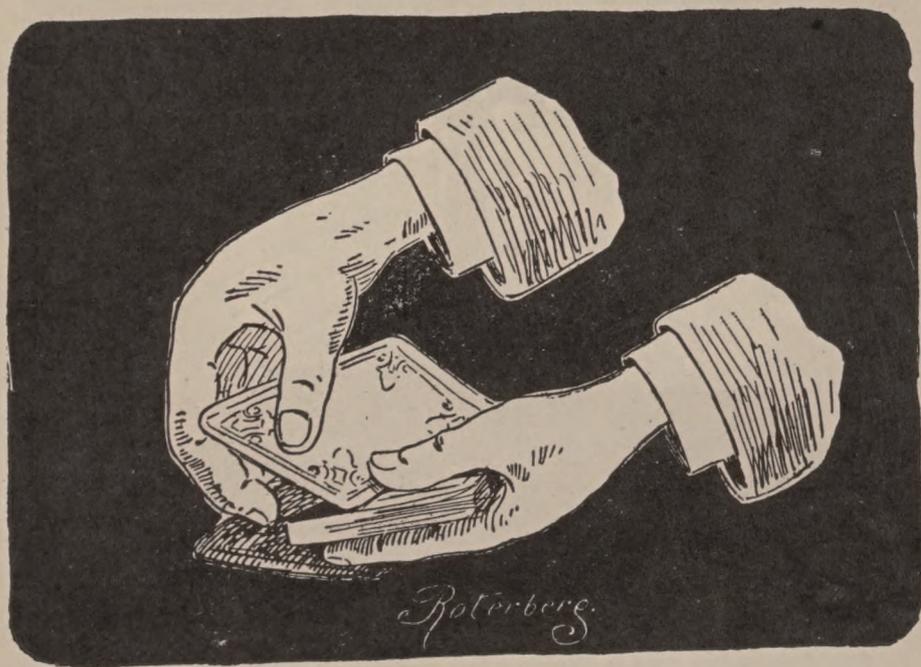


FIG. 12.

gering, while the hands are placed together for that very short period of time necessary to execute the change. In the same manner as the

“Top Change” this sleight is generally accompanied and disguised by an auxiliary movement of the body from the right towards the left.

THE NEW TOP CHANGE.

The performer seizes the card, say the six of Diamonds, that he is about to exchange for the top card of the pack, between the thumb and

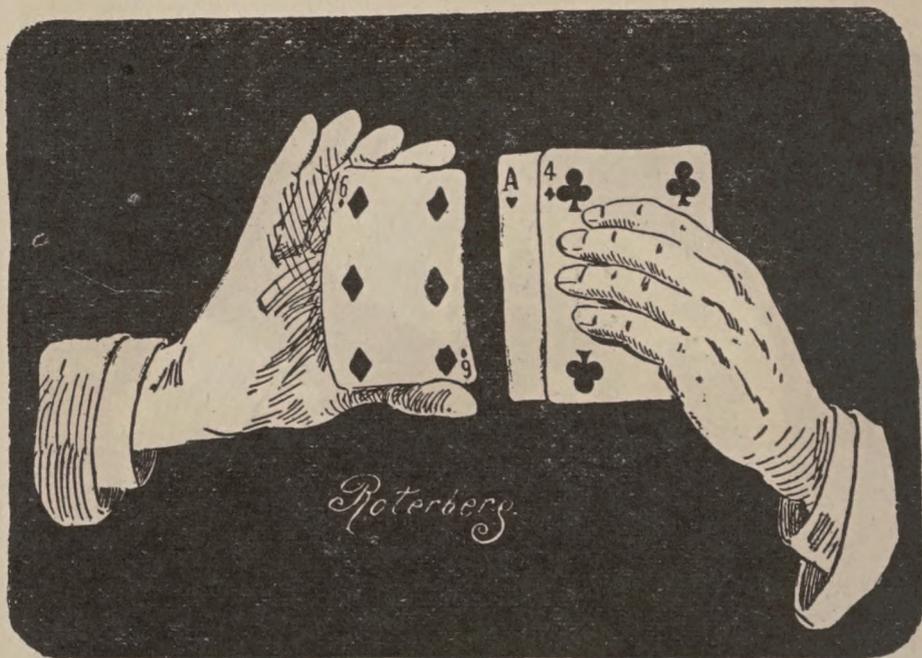


FIG. 13.

fingers of the right hand, holding the pack in the left hand as shown in Fig. 13, the top card of the pack being slightly pushed over towards the right hand by means of the left thumb.

The conjurer thus first shows the Six of Diamonds to the spectators sitting to his right, then to the ones directly opposite him, and, finally to the persons to his left. After having done so, he apparently places the card on the table to his right, but in the act of passing the right hand

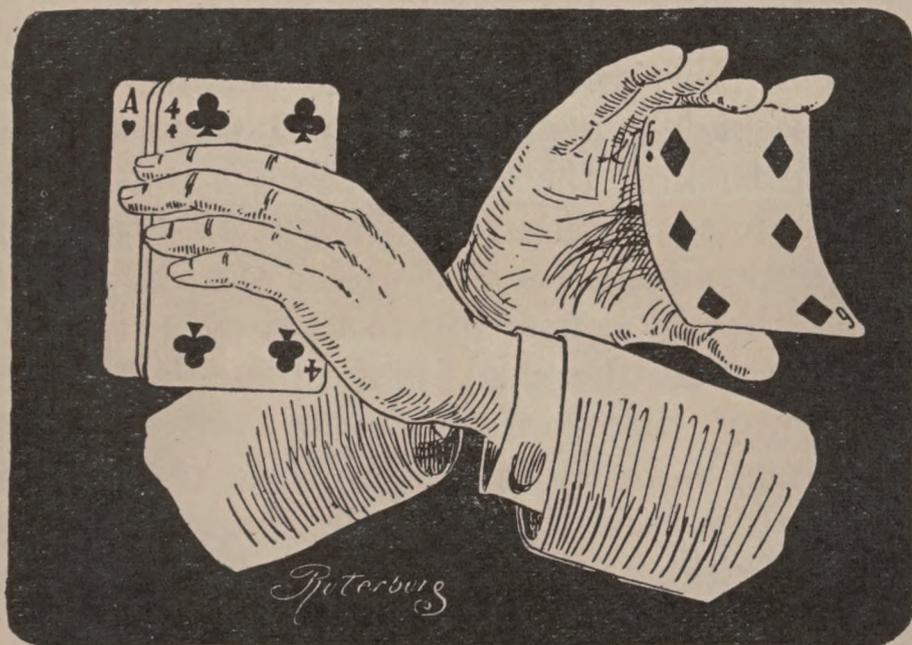


FIG. 14.

over the pack in the left, the Six of Diamonds is left on top of the latter, the Ace of Hearts being noiselessly seized instead and placed on the table.

THE MEXICAN TURN OVER.

This excellent and very useful sleight is so far

but little known in conjuring circles in this country. It is, however, extensively used in Mexico, where professional gamblers employ it almost exclusively in playing Three Card Monte. The purpose of the sleight is to change a card lying on the table for one held in the performer's hand.

The method of procedure is as follows: The card in the right hand is held between the first and second fingers, the second fingers resting on the back of the card. Holding the latter in this manner, at an angle of about 45 degrees, the conjurer pushes its side under the card on the table, thereby appearing to turn over the latter. As, however, the card in the hand has reached half way under the one on the table, the exchange is deftly made, the right thumb drawing up the card from the table, and the fingers releasing the other card instead, turning it over at the same time.

The sleight is not at all difficult to acquire, but must be quickly performed, in which case the illusion will be found to be an excellent one.

THE EXCELSIOR CHANGE

This indetectable change is, no doubt, the best of all changes that have been invented up to the present day. The beauty of the sleight

lies in the deliberateness and apparent fairness with which it is executed.

In performing it, the selected card is secretly brought to the top of the pack, being easily retained there by means of a False Shuffle. The performer with his right hand now takes off the two top cards, placing the pack on the table and keeping the two cards well and closely together, holding them lengthwise between the thumb and

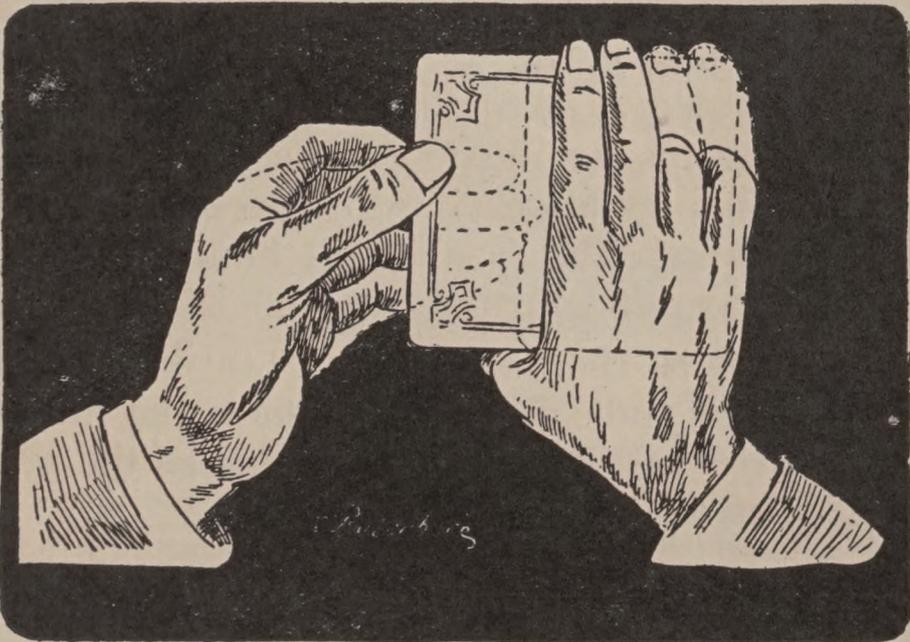


FIG. 15.

middle finger. Exhibiting them as one card, he asks the persons whether this is his card, the answer of course being in the negative, the person only seeing the face of the bottom card, behind which the selected one is hidden.

The conjurer now pretends to transfer the card to the left hand, but this is what he really does: He moves the right hand over towards the left, the thumb of this hand being placed on the top card and the fingers on the bottom one. Now, by means of the thumb, the top card, that is, the selected one, is drawn into the left hand, while under cover of this, the lower card is pushed into the right hand and palmed there (Fig. 15).

The palming of this card is materially *assisted* by the middle finger of the left hand, which pushes the card into the palm of the right. To conceal the palmed card, the wand is picked up with the right hand, or the pack is seized with it, the palmed card being thereby left on its top.

If these movements, which are not nearly as complicated as they appear to be, are executed in a natural and deliberate manner, the deception created will be as perfect a one as the performer desires.

THE COLOR CHANGE

The Color Change is a novel and illusive sleight, by the aid of which the front card of the pack, which is held in the right hand, is mysteriously transformed into another card, generally a selected one. This change takes place under

cover of the left hand, which is shown to be empty prior to being placed over the cards, and also after the transformation has taken place.

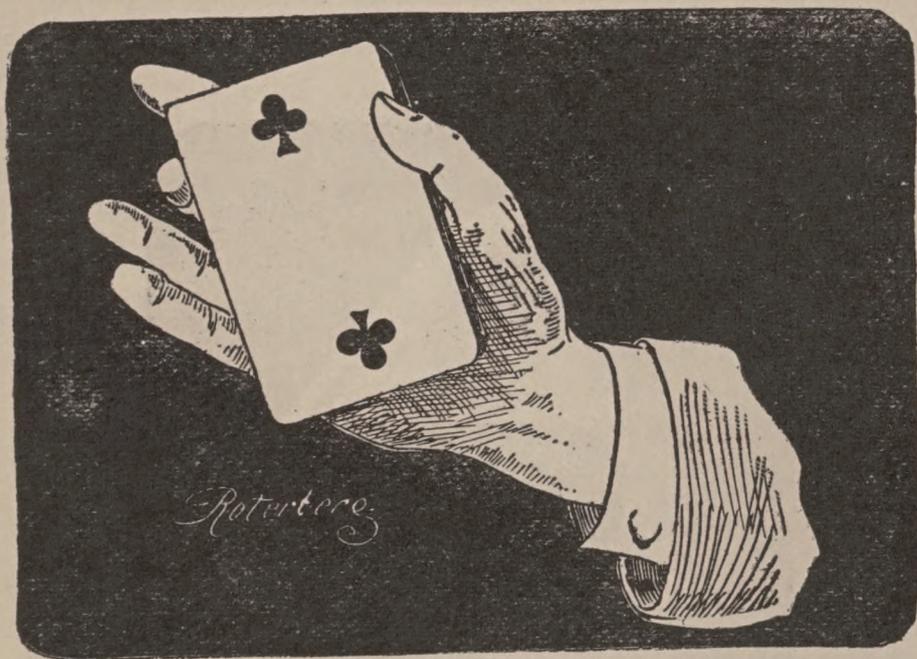


FIG. 16.

FIRST METHOD.

The pack is held in a perpendicular position between the thumb and middle finger of the right hand, as indicated in Fig. 16. The fingers of the left hand are, for a moment only, placed over the cards, the thumb resting on the back of the pack. As this hand is taken away with a slight downward movement, the rear card of the pack is carried along with it, (Fig. 17) being clipped between the root of the thumb and that of the first finger.

As the front card of the pack is still in its place, no one will attach any suspicion to this movement, which practically resembles an indicative gesture. The left hand is then, a moment later, replaced on the pack and this time leaves

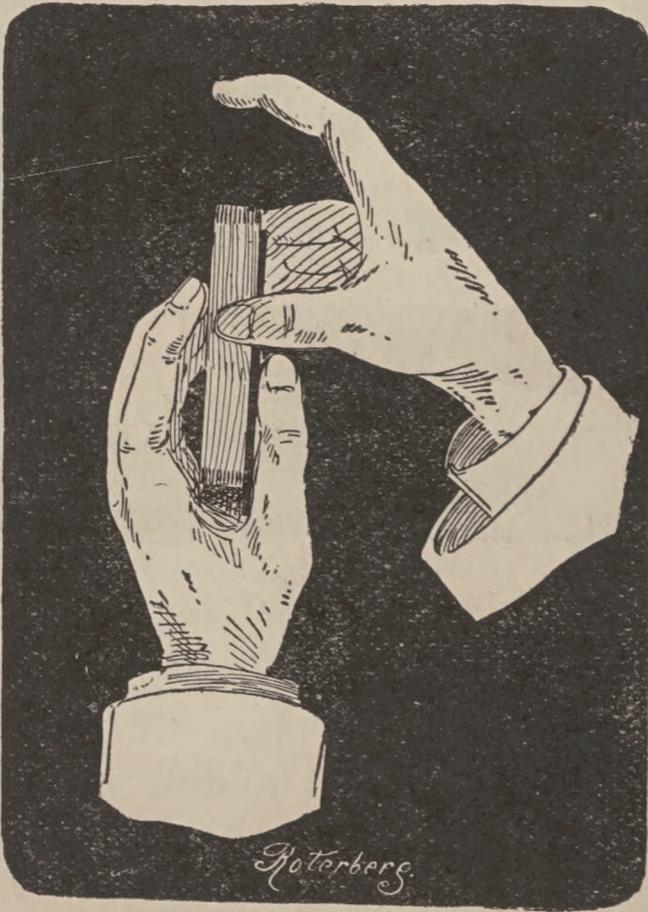


FIG. 17.

the palmed card on the top of the latter. The hand is then removed and the transformation of the front card is seen to have taken place.

SECOND METHOD

This is a variation of, or, rather an improvement on the last sleight, as in this method the pack is held in a more natural and easy manner, as shown in Fig. 18. It will be noticed that instead of being held perpendicularly, the position of the pack in this case is almost a horizontal one. As the right hand, which has previously been shown empty, passes over the pack with an upward movement, it seizes and carries

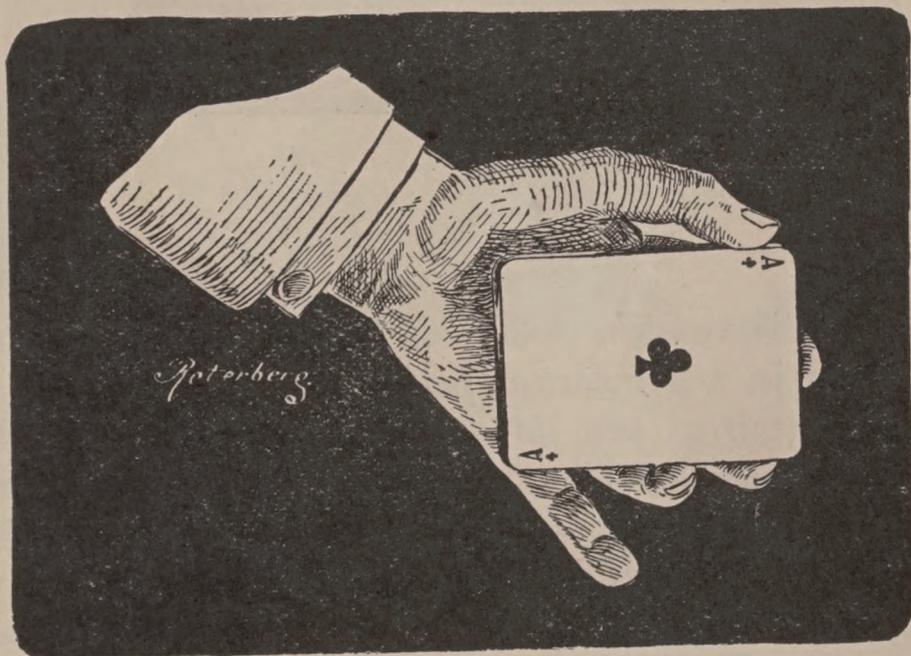


FIG. 18.

away the rear card of the pack, clipping it between the root of the thumb and first finger (Fig. 19). The hand is then replaced on the pack and the palmed card left there.

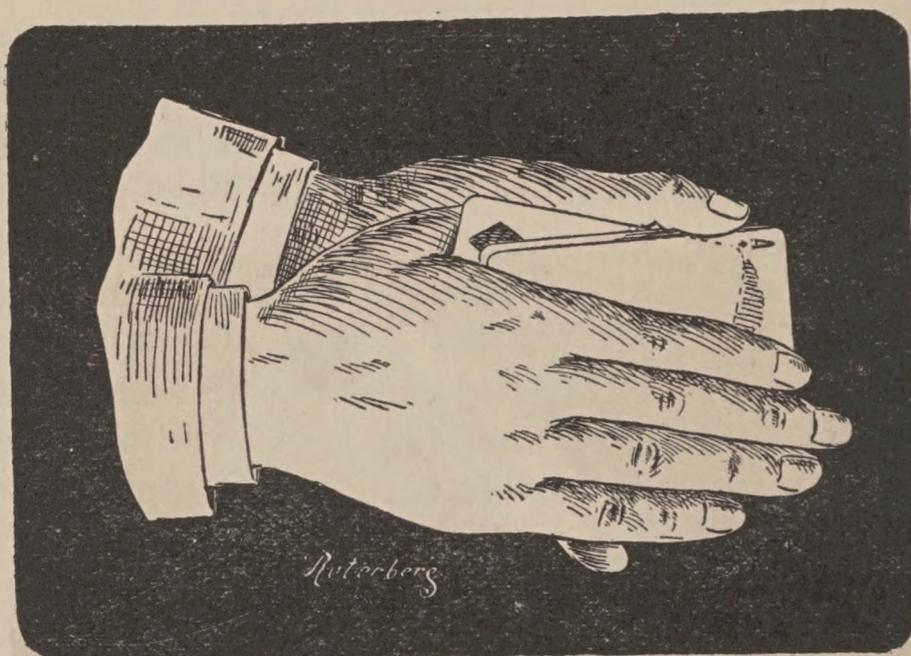


FIG. 19.

THIRD METHOD.

In this version of the Color Change, the pack is held in a horizontal position in the left hand, the thumb of the latter being kept at one side of the pack, the first finger on the back and the remaining fingers at the other side of the cards.

The right hand now covers the pack, for a moment only, or more properly speaking, passes over it. Under cover of this movement, the first finger of the left hand pushes the rear card of the pack forward, it being received and palmed by the right hand during its transit. The execution of the sleight will be facilitated if the tip of the first finger of the left hand is slightly

moistened previous to the trick. Fig. 20 gives a rear view of the operation. The act of passing the right hand, which has previously been shown empty, across the pack, must be made to appear a gesture of no particular importance.

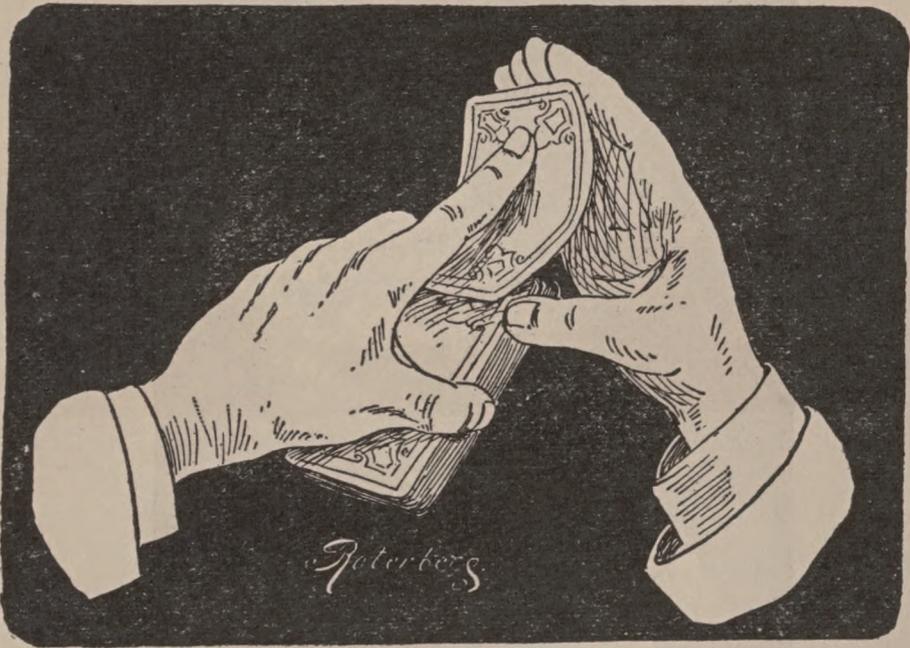


FIG. 20.

The hand in which the card is placed is then replaced upon the pack a moment later and the card left on the top, after which process the change is exhibited.

FOURTH METHOD

Here we have an entirely different manner of accomplishing the Color Change. In this method, one hand only, which holds the pack, is

used. While every one is looking at the front card of the latter, it is seen to suddenly transform itself into an entirely different one.

The pack is firmly held in the left hand,



FIG. 21.

between the root of the thumb and the first joints of the first and second fingers (Fig. 21). The thumb then pushes the first card, the Five of Clubs, upwards about one and a half inches, pulls it over towards the left side, and then slips

the card on the back of the pack, where it is held clipped between the first joint of the thumb and the lower joint of the first finger (Fig. 22). The operation is generally covered by a rapid rotary gesture of the hand.

Besides being very useful in effecting a visible change of a card, this sleight may be employed

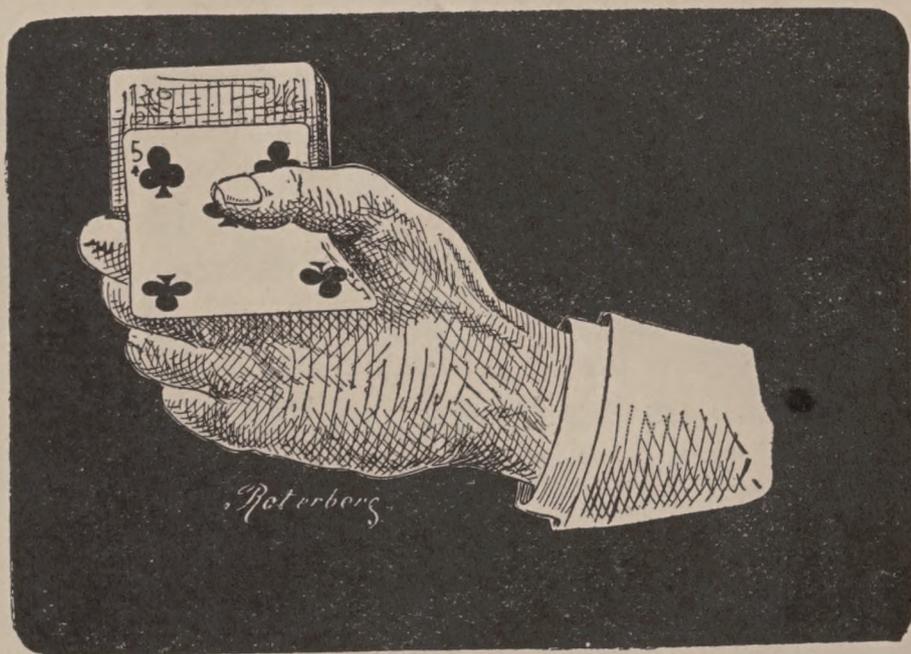


FIG. 22.

to excellent advantage in making a sort of a slip pass, whereby the top card of the pack, the back of which is turned towards the spectators, is transferred to the bottom without their being aware of the fact,

THE CARD PALM

By the Card Palm is understood the method of secretly removing one or more cards from the top of the pack and holding them concealed on the hand.

THE REGULAR PALM

To Secretly obtain possession of a selected card which has been brought to the top of the pack by means of the pass, the following course is usually adopted: The pack is held in the left hand, the back of the cards, of course, being uppermost. The right hand is then placed lengthwise over the pack, while at the same time the left thumb pushes the top card of the pack over into the right, which seizes the card and is then partly closed just enough to give it a natural appearance. Fig. 23 shows the manner in which the card is held, resting against the slightly bent first joints of the second and third fingers and the root of the thumb.

The right hand is now carelessly dropped to the side or placed on the hip, while with the left hand the pack is handed to a spectator with the request to shuffle it. A still better, but much bolder plan, is to seize the pack with the same hand in which the card is concealed and in this fashion hand it out to be shuffled, the left hand being casually shown empty during the maneuver.

The proper way in which to hold the pack for this purpose, is to grasp it between the first joint of the thumb and the lower joint of the first finger of the right hand, the inside of which is turned toward the floor. Care must be taken to hold the fingers of this hand closely together, so that the spectator, to whom the pack is given, cannot get a glimpse of an accidentally exposed



FIG. 23.

part of the palmed card. When the pack has been returned to the conjurer, the latter receives it with the left hand and carelessly passing the right hand over it, leaves the palmed card on the top.

Most performers have a habit of ruffling the

pack just after the palmed card has been replaced. I would warn the reader against the acquirement of this habit, as the ruffling generally conveys the impression that some subtle sleight is taking place, or that it has already been executed, being disguised by the Ruffle.

It is my opinion that a performer of artistic inclinations ought to appear to manipulate the cards in as natural a way as any other gentleman, who is not a conjurer, would do. All flourishes, as palming off part of the pack and reproducing it, making single handed passes to show off one's dexterity, etc., ought to be studiously avoided, as they only tend to create the impression that the conjurer is past master in the art of handling the pasteboards. Once this last named impression has been made, the spectator will readily conclude, after seeing the artist perform some difficult and intricate card tricks, that it is no wonder such marvelous results can be attained when one can manipulate the cards as dexterously as the conjurer did a while ago. Thus the effect of the trick proper is greatly impaired by the injudicious introduction of superfluous sleights which precede it.

THE BUATIER PALM

This sleight, which, to the best of my knowledge, is the invention of Mr. Buatier Dekolta, is

a vast improvement over the palm just described, as in this case the pack is never touched with the right hand at all. The pack is held in the left hand, the cards to be palmed being divided off from the rest of the pack by the little finger, which is inserted there. They are kept down on the pack proper by pressure of the remaining fingers. As the right hand, under any plausible pretext, passes over the left, the pressure of the fingers ceases, while at the same time the little finger tilts the first card lying above it upwards, the cards being thereby rapidly and invisibly propelled into the right hand, which instantly palms them.

THE BACK HAND PALM

The Sleight, or rather flourish, of this title has of late years become quite popular with the conjurers of this country, some of whom have attained a wonderful proficiency in performing it, having elaborated the original idea considerably. I shall give a full description of the sleight proper, but can only treat the elaborations in brief for the simple reason that, on account of their great difficulty, they would be appreciated by a select few only. As the name of the sleight indicates, one or more cards are palmed, or rather, kept concealed on the back

of the hand, being transferred there from the front of the hand. The card is first seized between the thumb and first finger of the right (or left) hand, the inside of which is turned towards the audience. From this place it is

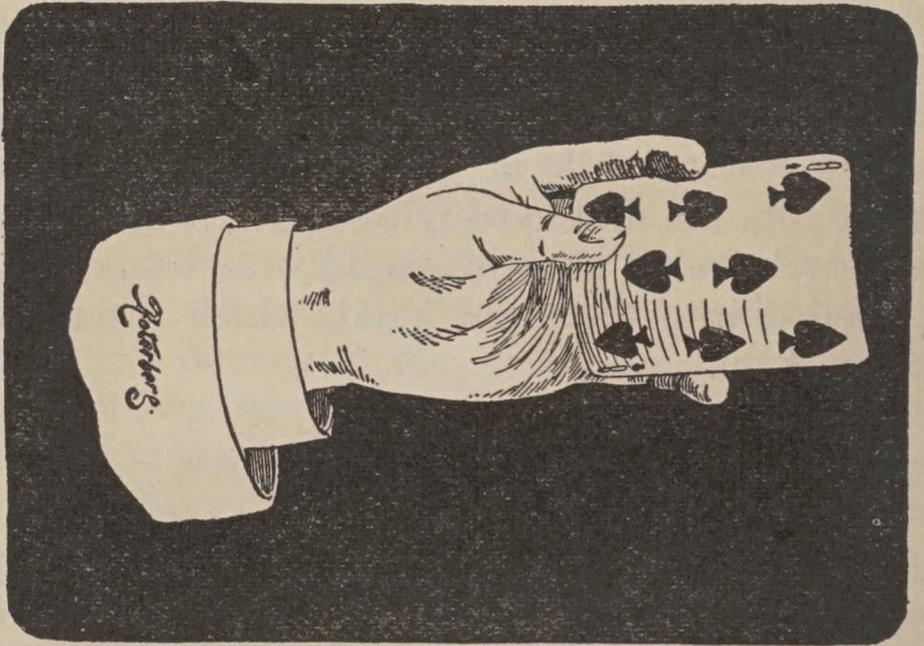


FIG. 24.

transferred to the position shown in Fig. 24, being held between the first and fourth fingers, its lower end being bent into a convex form as indicated in the illustration. The second and third fingers, which have remained passive up to this moment, now curl under the lower edge of the card (Fig. 25) and twirl it over to the back of the hand, where it is held as shown in Fig. 26. By reversing the process, the card is made to appear at the finger tips.

My readers will of course understand that, as the execution of the sleight takes but a moment, the four different stages, or moves are practically made to form one compound movement only.

The improvements of this sleight consist of being able to show the hand empty from both sides and still have the card palmed anyway. In the act of turning over the hand, in order to

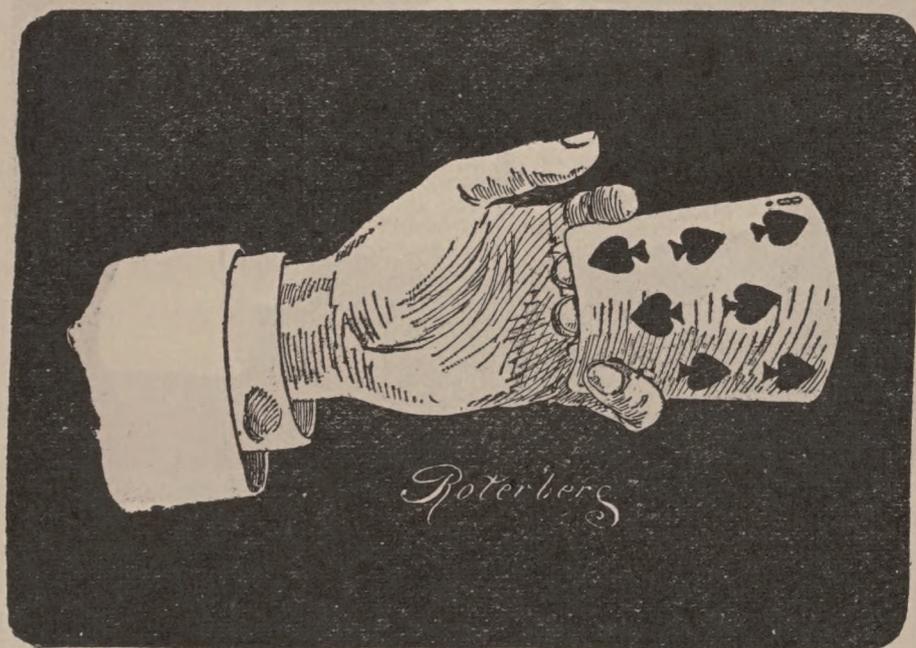


FIG. 25.

show that the card is not concealed on its back, it is removed from there, and by a very adroit process, which is almost impossible to describe, is brought back to the inside of the hand, where it is palmed by clipping its upper corners between the first and second, and the third and

fourth fingers respectively. From this position it is instantly transferred once more to the back of the hand.

By dint of considerable practice, some performers are enabled to palm a number of cards

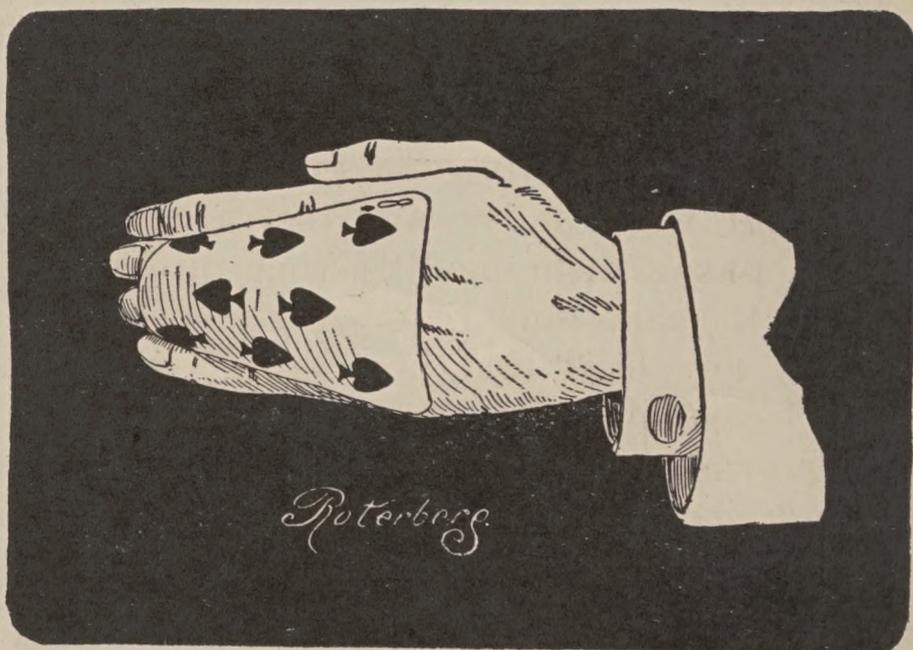


FIG. 26.

in this fashion, then produce one card after another at the finger tips, still showing both sides of the hands empty at any stage of the trick.

NEW THOUGHT CARD SLEIGHTS

In describing the following entirely new methods of discovering the name of a card, that a

spectator has secretly thought of, I take great pleasure in making my readers acquainted with some of the most interesting and indetectable sleights in the whole range of conjuring.

FIRST METHOD

In this form of the trick the performer takes a pack of cards that has just been shuffled by a spectator and holding the cards, of the order of which he has absolutely no knowledge, in the right hand, with the backs of the cards towards himself, passes them one at a time into the left hand, at the same time requesting a spectator to think of any card that he desires. After the person has signified that he has made a selection, the performer closes up the pack and gives it a thorough shuffle. He now finishes the trick in any manner that he chooses, producing, for instance, the thought card at any number called for, or causing any card that some one else selects at random from the pack, to change into a thought card.

The secret of this entirely new dodge, depends practically upon a novel application of the Mind Reading Act, *a la* Bishop and Cumberland. As the performer deliberately passes the cards from the right hand to the left, he counts them, at the same time carefully watching the eyes of the spectator, to whom he is rather close. It is a curious fact, that as soon as the latter has made

a silent choice, his eyes will give a recognition of that fact by the glance losing its intensity. The conjurer can thus invariably tell which card has been selected, and having kept tally on the number of cards passed, knows its exact position in the pack. It is a comparatively easy matter for him to make the pass at this place, thereby bringing the desired card to the top of the pack, which is next subjected to a vigorous but false shuffle. The finish of the trick, which is optional with the performer, ought to be made as brilliant a one as possible.

SECOND METHOD

The conjurer employing this plan of discovering a card secretly thought of, is apt to be suspected of being in league with his satanic majesty, for he takes an unprepared pack of cards that has just been shuffled, and without as much as glancing at one of the cards, places the pack behind his back, which he turns towards the spectators. Passing the cards from one hand to the other, he invites a spectator to think of one of them; then closing up the pack, and after shuffling it, produces the selected card in any way that he sees fit.

This method, which is entirely different in principle to the preceding one, depends mainly upon a novel way of forcing a card. As the conjurer rather rapidly passes the cards from

one hand into the other, he keeps the attention of the spectator engaged by about the following remark: "Now, sir, as I pass these cards from one hand into the other in this fashion, please have the kindness to think of one of the cards." The moment that he exclaims "think," he stops for an instant only, fully exposing the face of the card that he is about to transfer, then actually placing it in the other hand and passing the remaining cards in rather quick succession on top of it. The person will, in almost every case, select the card that the performer has made a brief stop at, for the very simple reason that he did not know to a certainty what the conjurer wished him to do until the latter came to the word "think," of the short sentence he uttered. It is also almost impossible for him to select any of the cards that follow the one that the performer intends to force, because they are intentionally passed too quickly before his eyes.

The artist, who has slipped the little finger of the left hand above the forced card while transferring it to the other hand, closes up the pack, and in the act of turning around, makes the pass, thereby bringing the card to the top of the pack. Palming off this card, he allows the pack to be thoroughly shuffled, replacing the palmed card after it has been returned to him and then finishes the trick in any way he may choose.

THIRD METHOD.

The ruse employed in this version of the feat is really as ingenious as the preceding one.

The performer advances towards a spectator and, holding the pack with the faces of the cards towards himself, causes them to spring from one hand to the other in the manner familiar to all conjurers. At the same time he requests a spectator to think of any of the cards that he sees. The gentleman does as requested and is very much surprised, when a few moments later the conjurer produces, in some mysterious manner, the card that he actually selected.

In this case another novel force, resembling in principle the preceding one, is used. It is practically impossible for the spectator to note, in particular, any of the cards as they are sprung from one hand to the other, for the very reason that they pass before his eye in too quick a succession to each other. When about half of the cards have been sprung, the performer stops for an instant, say a quarter of a second, thereby causing an extremely brief cessation of the springing and thus causing the last card that has been sprung, to be more fully exposed than any of the others. The spectator readily grasps the chance offered to him and selects this card which the performer, who quickly places his little finger over it, sees as well as he. The rest of the cards are then sprung on top of the other ones in the

usual fashion, whereupon the pack is closed and the pass made, whereby the chosen card is brought to the top of the pack, the performer then dealing with it as best suits the occasion.

THE NEW GLIMPSE

By the Glimpse is understood the very advantageous sleight of secretly getting sight of a selected card which has been placed in the pack, or of a card preparatory to forcing it.

FIRST METHOD

In this, the regular form of the sleight, the little finger of the left hand is inserted below the chosen card, while the latter is being returned to the pack, the remaining fingers of the same hand resting on the top of the cards. In the act of handing the cards to a spectator to shuffle, the performer slightly raises the upper one of the two packets and thus obtains a rapid glimpse of the lowest card in the upper heap, which card is the selected one. The spectators may now shuffle the cards as long as they may desire, without incommoding the conjurer, who, knowing the name of the card chosen, is enabled to discover it with the greatest of ease.

SECOND METHOD

This method of getting a glimpse of a card will prove of great advantage in any trick where it is necessary to force a card, for the sole reason of being able to have the pack shuffled, after the forced card has been replaced in the pack, which is generally handed to a spectator for this purpose. This sleight does away with the usual forcing of the bottom card of the pack, which card the performer has previously noted. The objection to the last mode is that a sharp spectator may also have seen this particular card, and noting that the selected card is identical with the former bottom card of the pack, thus obtains a partial clue to the *modus operandi*.

In order to execute the sleight, the performer holds the pack in the first position necessary for the making of the Charlier Pass, only more perpendicularly. In the act of advancing towards a certain spectator, he allows the lower half of the pack to drop down (or to second position of the Charlier pass) and is thus afforded a rapid glimpse of the bottom card of the upper heap, which is instantly dropped back on the lower packet, a step being, however, formed by the two, enabling the conjurer to tell the joint of division of the two packets. The pack is then spread out in the usual fashion and the card that the performer got sight of, is forced without the least trouble.

It must be understood that it takes but a fraction of a second in which to accomplish the entire sleight, which, if adroitly performed, is practically unnoticeable.

THIRD METHOD.

This very natural way of obtaining a glimpse of a selected card, is in many ways to be preferred to all others. The performer holds the pack in his left hand, the thumb lying across the back of the cards, the fingers being kept at the opposite side of the pack. The right hand then seizes the top edge of the latter and bending the cards backwards, allows them to escape in rotation, thus making practically a Ruffle. The person holding the selected card is invited to insert it into the pack during the ruffle. He does so, but will find it impossible to push the card all the way home, the card protruding about a quarter of an inch. The performer continues until all the cards have been ruffled and then transfers the pack to the left hand, the right turning it over during the transit, thus allowing him to obtain a glimpse of the protruding upper portion of the selected card. The indicator printed in the left corner of the latter instantly betrays to him the name of the card. With the right hand, the pack is then given to a spectator with the request to shuffle it thoroughly.

A somewhat similar sleight is the following

one, in which the conjurer obtains sight of the card above the selected one, being enabled to pick out the latter later on by the aid of this knowledge. For this purpose he proceeds in exactly the same manner as described, holding the pack, back uppermost, in the left hand and ruffling the cards with the right, bending them well backwards so that he can just see the indicator of each card as it passes. The selected card is now inserted into any place of the pack that the gentleman fancies, the performer noting carefully the indicator of the next card above it, thus becoming, to all intents and purposes, acquainted with the name of the chosen card itself.

THE BRIDGE

Gamblers use the bridge extensively in causing their opponent to cut the cards at a certain place desired by the operator, whereas in conjuring, the bridge serves principally to discover by its aid, a selected card, which has been replaced and shuffled into the pack by the spectators themselves.

As this result cannot be attained by any other method, unless prepared cards are used, the usefulness of the sleight will readily be perceived. Holding the pack in the left hand, the thumb

resting across the back of the cards, the performer seizes the upper and lower ends of the pack and gives the cards a sharp bend towards himself. A spectator is then invited to choose any card that he desires and told to look at it closely, so that he will be sure to recognize it.

While he does so the conjurer gives the pack another bend, this time in opposite direction to the first bend. The pack is then handed to the spectator with the request to replace his card and after shuffling the pack thoroughly, to return it to the performer. As soon as the latter receives the pack, he holds it rather loosely and will now find that owing to the different curve of the selected card, the pack will open itself at the very spot where this card is located. It is an easy matter for him to insert the little finger at this place, then making the pass and bringing the selected card to the top of the pack, after which he proceeds with the trick in any manner that he desires.

THE PREARRANGED PACK

As the title indicates, the cards contained in the pack are, previous to the performance, placed in a certain regular order which the performer knows by heart. To facilitate the memorizing and recalling of this order, a sort of formula

or artificial aid to memory is generally employed, the most popular one being the following:

Eight kings threatened to save,

Eight, King, Three, Ten, Two, Seven,

Ninety-five queens for one sick knave.

Nine, Five, Queen, Four, One Six, Knave.

The words of this verse suggest, as will be observed, the values of the cards printed below them. The performer must also have a regular order of the four suits, as, for instance: Hearts, Clubs, Diamonds, Spades. Thus, the first cards of the prearranged pack would be: Eight of Hearts, King of Clubs, Three of Diamonds, Ten of Spades, Two of Hearts, Seven of Clubs, etc., the last card being the Knave or Jack of Spades.

A number of capital tricks explained in this book, depend exclusively upon the use of the prearranged pack. When the reader, who is advised to get up a formula of his own, arrives at the description of these tricks, he will readily observe the many ways in which the prearranged pack may be employed to good advantage.

THE GLIDE

The glide is a simple but useful form of the Change, whereby the bottom card of the pack is

apparently removed and placed on the table, the performer however taking the second card from the bottom instead.

He first holds the pack in a perpendicular position, thus exhibiting the bottom card. The

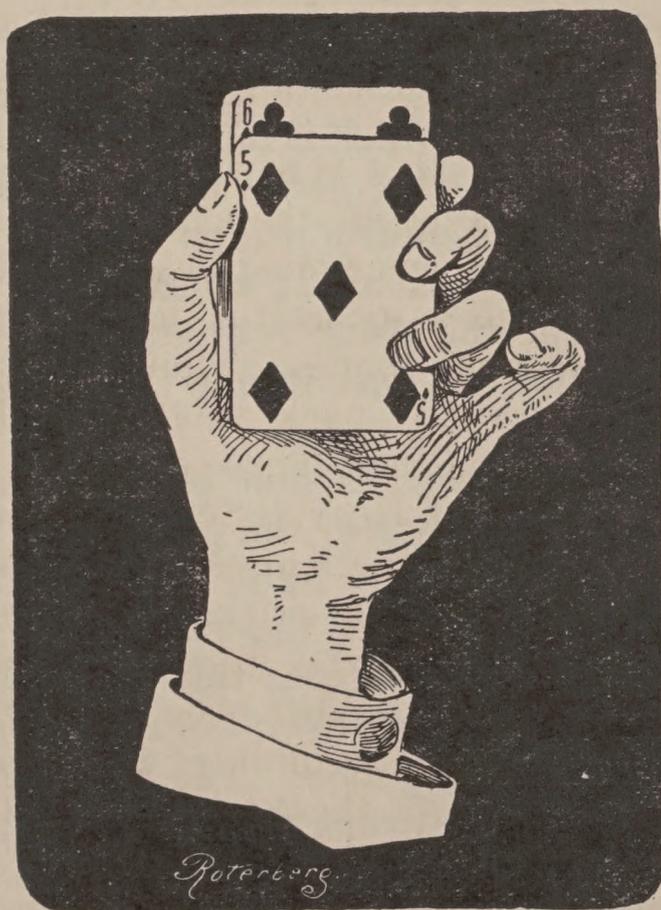


FIG. 27.

hand is then lowered to a horizontal position, whereupon the bottom card is apparently removed. What really takes place is that, by means of the previously moistened third finger,

the lowest card is drawn toward the performer for about an inch and the next card, in our illustration (Fig. 27) the Six of Clubs, is taken instead and placed on the table.

THE REVOLUTION

In this sleight, which is mostly used as a finale to a card trick, the pack, which is held face downwards, is then dropped on the floor or table, whereby a card, usually a selected one, appears at the top of the pack, reversing itself during this operation so that it now lies face uppermost.

The selected card is first brought to the top of the pack by means of the pass, being retained in this position by a False Shuffle. The performer then transfers the pack from the left hand to the right, during this act pushing the top card of the pack over toward the right by means of the left thumb. The right hand now, with some force, drops the pack on the table from a height of about two feet. The pressure of the air, acting on the protruding portion of the top card, causes the latter to turn over so that it now lies face upwards.

There are several novel tricks which depend altogether on this sleight. One of them is the following:

A card is chosen and placed on the table by the performer, who then drops the pack upon the chosen card, which apparently jumps to the top of the pack, turning face upwards during this evolution.

This rather neat trick depends upon the clever execution of the Top Change and the Revolution. After the chosen card has been exhibited, the performer changes it for another card by means of the Top Change, then placing the substitute on the table. Getting the pack into the position necessary for the Revolution, he drops it directly on the card on the table, causing the upper card, which is really the selected one, to turn over.

In the second trick, the chosen card, after the False Shuffle, is left the second one from the top of the pack. The latter is then dropped on the table, the uppermost card being made to turn over. The performer asks if this is the desired card and appears to be surprised at learning that such is not the case. He then states that having committed this error, he will try to remedy it by causing the wrong card to visibly change into the chosen one. For this purpose, he removes the top card, carrying with and hidden behind it, the selected card. Both cards, which the audience believes to be one, are replaced in their original position on the top of the pack, being allowed to protrude a little at

one side of the latter. The pack is now rather vehemently thrown on the table, thereby causing both top cards to turn over, the wrong card thus visibly changes into the right one.

FALSE SHUFFLING

False shuffles are of two kinds, the object of one being to keep in view one or several cards only, while the remainder of the pack is given a genuine shuffle. By means of the other False Shuffle the entire pack, which is generally pre-arranged, is kept in the same order throughout. The various methods by which this latter result may be accomplished will be described first.

THE CUT

The simplest form of the False Shuffle is the cutting of the pack in whist fashion, by taking off the upper half of the pack, placing it on the table and placing the lower half of the pack on top of it. By this process the cards are only cut, but not shuffled, for when the former bottom card is found and all cards below it are placed on top of the pack, the latter will be restored to its original order. As well known as this fact is among conjurers, it is astonishing how little the general public is acquainted with it.

In order to thoroughly deceive even the persons that are acquainted with this principle of the simple cut, the modern conjurer divides the pack into either three, four or five heaps, which he places together in such an irregular order that one who has not actually tried the same process, will be positive that the cards have become hopelessly mixed. As this is, however, not the conjurer's intention, I hasten to make my reader acquainted with the *modus operandi*, so that he can go and do likewise. Supposing that the pack has been divided into three heaps, which we will call A, B and C, and which are placed on the table as follows:

A.

B.

C.

Lower Heap.

Middle Heap.

Upper Heap.

Heap A is placed on C, and B on A and C, which process will be found to preserve the original order of the cards.

For four heaps:

A.

B.

Lower Heap.

Second Heap.

C.

D.

Third Heap.

Upper Heap.

C. is placed on B, A on D, CB on AD; or, A on D, B on AD, BAD on C.

For five or more heaps:

The Pack is placed on the table at A, a few cards are taken from the top and are placed at B; a few more are taken from A and placed at C, the same process being repeated with D and E. A is then quickly placed on B, B on C, C on D, and D, on E. If these ingenious and very useful methods of cutting have been well practiced and can be performed rapidly, both hands being used at the same time, the conjurer may be sure that there isn't the slightest doubt in the minds of his spectators, that the pack has not been thoroughly shuffled.

SHUFFLING THE ENTIRE PACK

As this method of apparently shuffling the entire pack is by far the best of all existing False Shuffles, the beginner need not trouble himself with learning any other method, as this one and a judicious combination of the various trick Cuts, will answer for all occasions.

The prearranged cards, the order of which the conjurer does not wish to disturb by shuffling, are held in the left hand, the thumb of which begins the false shuffle by pushing a number of cards, which we will call A, into the right hand.

Now, from the bottom of the pack remaining in the left hand which we will call B, a number of cards are passed upon the top of A. A few cards from the top of B are then transferred to the bottom of A, the performer continuing in this manner until all the cards have been successively passed from the left into the right hand. If desired this apparent shuffle may be repeated a few times. If it is smoothly and rapidly executed, the illusion will be found to be all that can be desired.

FOR ONE CARD

In this method, one particular card only, is to be kept in view, said card having been brought to the top by means of the pass. The pack is then taken in the left hand, the thumb of which rests on the back of cards while the fingers are placed underneath. Exercising a slight pressure with the thumb on the top card, the performer seizes the pack with the right hand and lifts off all cards excepting the top one which is thereby brought to the bottom, the cards held in the right hand being then promiscuously shuffled on top of it.

Taking the entire pack in the right, he shuffles it back into the left hand, dropping off the cards in heaps from the top of the pack, continuing to

do so until the last card, which is the desired one, is reached, which is then placed in its former position on the top of the pack. If two cards are to be kept in view, one of them is made to occupy the bottom and the other the top of the pack, which as before is held in the same position in the left hand. Slightly pressing with the fingers and the thumb of the left at the same time, the right hand lifts up the pack with the exception of the top and bottom cards. The top card is thereby brought directly over the bottom one, and the remainder of the pack is now shuffled indiscriminately on top of both. The right hand then lifts up the entire pack with the exception of the bottom card and shuffles the pack on top of it, passing the cards in small heaps from the top of the pack, until the last card is reached. It will be found, that by means of this process, both the bottom and the top card, have returned to their original place.

Another simple, and little known plan is to have the desired card on the top of the pack, which is then divided into two equal parts, which are then sprung or "riffled" into each other in the well known manner adopted by most card players in this country. It will be found a very easy matter to retain the top card or cards in their respective places, as the "riffle" need only affect the middle and lower part of both heaps.

PENETRATION OF MATTER

FIRST METHOD

The following trick, which originated in this city several years ago, has since then become popular with conjurers the world over, being no doubt one of the best of latter-day tricks. I can conscientiously advise my readers who, until to-day were unacquainted with the trick, to add it to their repertory.

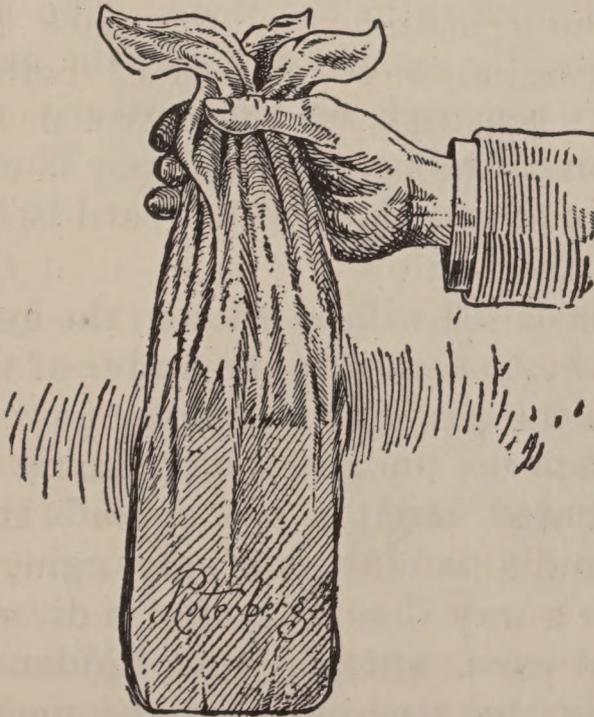


FIG. 28.

After a card has been chosen and shuffled back into the pack, the latter is enclosed in a borrowed handkerchief, which is held by its upper ends, as illustrated in Fig. 28. Tapping with his

wand against the card in the handkerchief, the performer states that he will cause the selected card to separate itself from its mates and to visibly penetrate the fabric. While he is explaining this, and tapping the pack with the wand at the same time, the chosen card, the name of which the conjurer has previously asked for, is observed to gradually force itself out through the handkerchief. It is seen to protrude further and further until the entire card becomes visible and at last flutters to the floor. The handkerchief is instantly opened out and the cards contained in it removed, no trace of any preparation, whatever, being noticeable. The pack is then examined and the selected card is found to be missing from it.

After the card has been chosen, the gentleman is requested to return it to the center of the pack, whereupon the conjurer makes the pass, thereby bringing it to the top and then palming it in his right hand over which he now spreads the previously borrowed handkerchief, arranging the latter in such a way that its center is directly over the palmed card, which is thus hidden beneath it. Placing the remainder of the pack in the middle of the handkerchief, exactly above the palmed card, the performer folds the front half of it toward himself. Now seizing the pack and the handkerchief with left hand, he passes the right hand along it, thereby folding the loose

portions of the handkerchief over towards the back and then seizes it by its four corners, the chosen card being by this operation held in the folds of the handkerchief, as illustrated in Fig. 29, which, as my reader will perceive, is a rear view of the position of the handkerchief and card. It will now be found, that by hitting the

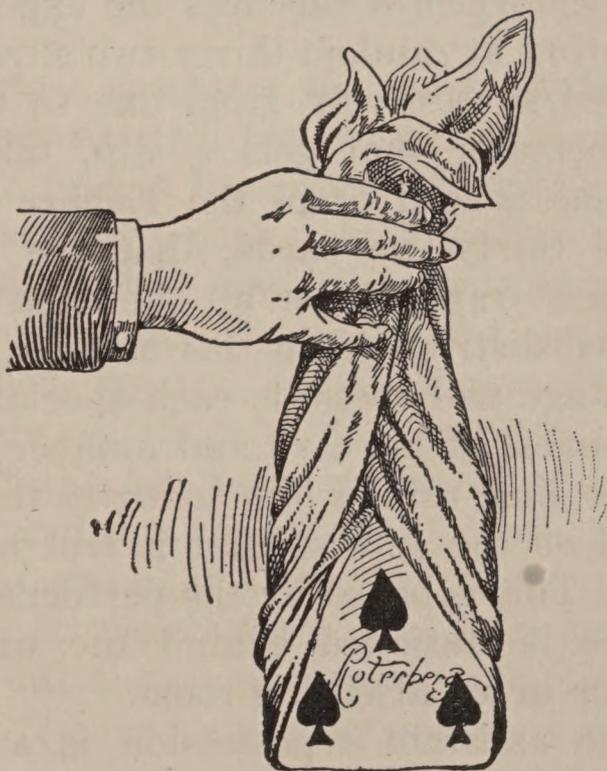


FIG. 29.

cards in the handkerchief short, quick taps with the wand, the concealed card will become dislodged and gradually make its appearance with a mystifying effect.

MAGIC VERSUS MNEMONICS

A very clever trick, apparently depending upon a phenomenal memory possessed by the conjurer, is the following one which as the title indicates is accomplished by the aid of trickery alone, the pretense of mnemonics being only part of the *mise en scene*.

The performer commences the experiment by distributing at random thirty-two slips of paper numbered successively from one to thirty-two. Each spectator that gets a slip, takes at the same time a card from the Euchre or Piquet pack of thirty-two cards, that the performer holds on a tray. After all the slips and cards have been distributed in this manner, he retires to the stage and requests each spectator to call out the name of his card and number of slip, at the same time asking him to write the name of his card on the slip, so that it will not be forgotten. This is heard by the performer's assistant, who is stationed behind the wings, or a screen, or in an adjoining room.

In the assistant's possession is a duplicate pack of cards, arranged systematically on the table. As soon as the spectator holding slip No. 1 calls out his card and number of slip, the assistant places a duplicate of this card on place 1 of the following table, the second card is laid on place No. 2, etc. After all of the cards have been called out he gathers up the four rows,

commencing with 32 and finishing with 16 as the last card.

TABLE.

32	1	17	2	25	3	18	4
29	5	19	6	26	7	20	8
31	9	21	10	27	11	22	12
30	13	23	14	28	15	24	16

Requesting a spectator to collect all the cards that were distributed, the performer retires for a moment to fetch a handkerchief, bringing with him the assistant's pack, which he has palmed. Receiving the cards, the spectator collected, he places them on top of the palmed pack, both being divided by the little finger, which is inserted between them. At a suitable moment he takes off the top pack, which as will be remembered, contains the collected cards, secretly disposing of these by dropping them into the *profonde* or on the servante of a chair or table. Spreading out the prearranged pack, he shows that it is well mixed and then covers it with the handkerchief, under cover of which he transfers the top card No. 32 to the bottom of the pack and producing the next card No. 1 from underneath the handkerchief, holds it up, without exhibiting its face however, and asks: "What card does the gentleman, who holds slip No. 1 wish to see?" The name of the card desired is

given, whereupon the performer turns over the one in his hand and shows it to be the card mentioned. Replacing his hand under the handkerchief, he draws off the top card (No. 17 of the pack) and placing it on the bottom, produces the next, second card, after first requesting the spectator to call out its name, continuing in this manner until all the thirty-two cards have been produced from underneath the handkerchief in their successive order.

THE QUEEN OF THE AIR

On two small tables or stands, situated one on each side of the stage, are placed two glass goblets, which are sufficiently large to admit a pack of cards. A card is then selected, returned to the pack, and the latter placed in the goblet on the left. The performer now commands the chosen card to rise out of the pack and to travel through the air into the glass on the right. A card is then seen to separate from the pack, leave it and slowly float in a straight line towards the second goblet. While the card is passing from one goblet towards the other, the performer asks the person if that is the card he selected, and receiving a negative answer commands the card to change into the chosen one, which it visibly does. Continuing its journey the card

finally descends into the second goblet, whence it is removed by the performer, who shows it from both sides.

Most of my readers will be mildly surprised to learn that this rather elaborate effect, can be easily performed at a very small outlay of money and trouble. For the only properties required are two black silk threads, a flap cord and two goblets preferably with straight or perpendicu-

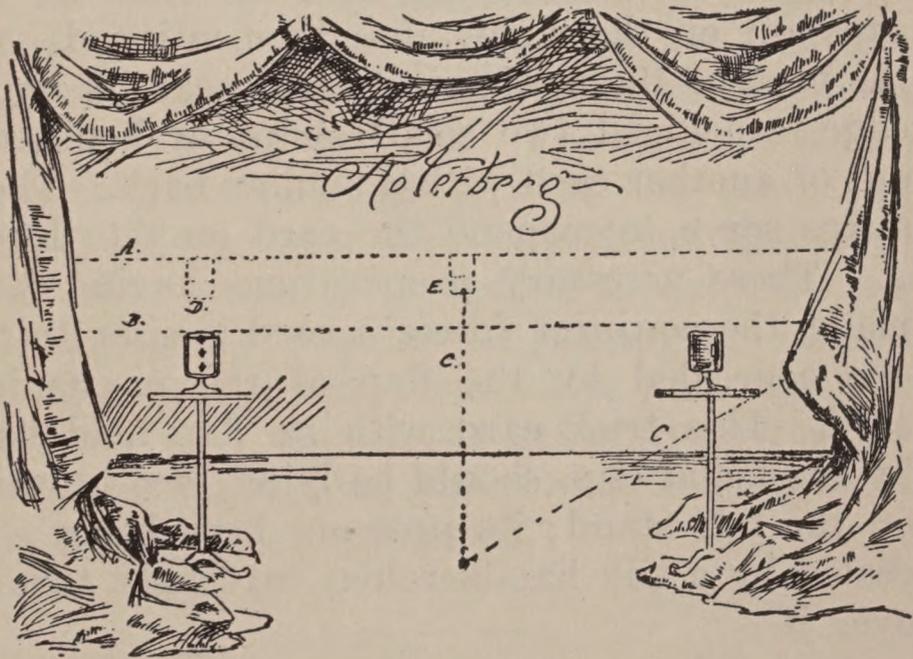


FIG. 29.

lar sides, especially made for the purpose of holding a pack of cards.

In Fig. 29, the exact arrangement of the various objects is shown. C is a thread, which passes from an assistant concealed behind the right

wing, through a staple in the floor and then upwards. To its other end is attached a small metal clip, which is slipped over the end of the mechanical card, in such a manner as to hold the flap down and when pulled off by means of the thread C, the flap springs back to its normal position, changing the face of the card.

Another thread A is stretched horizontally across the stage, one end being held by an assistant behind the left wing, and the other by the assistant on the right, already mentioned. On the back of the mechanical card, near its upper edge, are glued two small strips or hooks cut out of another card with a similar back. These strips serve to suspend the card on the thread A. These necessary preparations having been made, the conjurer forces a card similar to the one concealed by the flap of the mechanical card. This trick card with its flap held back by the metal clip, should be lying face upward, on the left stand; its presence here being concealed by a silk handkerchief carelessly thrown over it.

Returning to the stage with the pack into which the selected card has been placed, the performer lays the handkerchief aside and places the pack directly over the trick card, then shows both goblets proving them unprepared. The pack with the mechanical card on its back, is now taken up and placed in the left goblet, the assist-

ants at the same time lowering the thread A stretched across the stage from position A to B, enabling the performer to secretly slip it under the hooks of the rear trick card. At his command the assistants simultaneously raise the ends of the thread A, and thereby pulling the card out of the goblet. The assistant on the right slowly draws in his end of the thread, causing the card to appear as if floating through the air. By the time the card has reached the center of the stage it has been declared not the one selected. It is commanded to stop and transform itself into the desired card. The assistant at this moment gives a quick jerk to the thread C, thereby disengaging the clip from the card, which thus instantly changes to the selected one. It is then made to resume its journey and to pass into the right goblet, from which it is taken by the performer, who in the act of removing the card detaches it from the thread and shows it to be apparently unprepared.

THE CARD CAUGHT ON THE PLATE

The artist requests a gentleman to select from the pack any card he may desire and then to mark it so that he will be sure to recognize it. The same spectator is then handed the pack and requested to replace his card and shuffle the

cards. The performer next introduces an ordinary china plate which he freely shows from both sides, proving it to be unprepared. He now takes the plate in one hand and throws the pack in the air with the other. As the cards descend in a shower, he makes a lunge among them with the plate, upon which he catches the chosen card which is given to the spectator, who identifies it by his mark.

The trick is as simple as it is pretty, no previous preparation being necessary for its performance. Before handing the cards to one of the company with the request to select one at random, the performer bends the ends of the pack in a downward direction. After a card has been removed, and while it is being marked, the conjurer again bends the pack, but in an opposite direction, so that after the spectator has returned his card to the pack, no amount of shuffling will prevent the performer from immediately finding the desired card. It will be the only one bent in an opposite way to the rest of the cards, the pack opening slightly at the very place where this card is situated. After inserting the little finger under the chosen card, the performer brings it to the top of the pack by means of the pass. Then he places the cards, for the time being, on the middle of the plate, to which he has previously attached a small pellet of adhesive wax. By slightly pressing the

top of the pack, the chosen card on the bottom is made to adhere to the plate, which the conjurer then seizes and turning its bottom towards the spectators, allows the free cards to slide into his hand. They are then thrown into the air, the selected card being apparently picked out from among them, with the plate. After detaching the card from the plate, the conjurer secretly removes any remaining traces of the wax adhering perchance to the back of the card, then giving the card to the spectator who selected and marked it for identification.

APPARENT SECOND SIGHT

From an unprepared, preferably borrowed, pack of cards, the artist requests the spectators to select, during his absence, any number of cards, which are to be placed, in a separate heap, upon the table and covered with a borrowed handkerchief. After the return of the performer, he is blindfolded and the selected cards shuffled in the pack which is then given to him. Holding the cards behind his back, the conjurer then successively produces all of the chosen cards.

The secret of the trick depends upon the use of a clever little contrivance, called the Card Marker, which will be useful in the course of

many other card tricks. The Card Marker, Fig. 37, consists of the hook (C) and plate (B), to which is soldered a needle point (A). To the lower end of the plate (B) is fastened a strong thread of flesh colored silk, to which in turn is attached the elastic cord (E), in the end of which a loop is made. To attach the apparatus

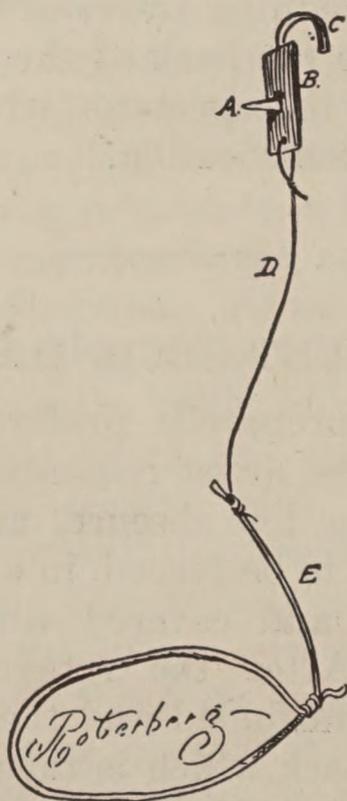


FIG. 37.

to the person, hook C is slipped under a ring worn on the third finger of the right hand, the thread (D) and elastic (E) being passed up

the inside of the sleeve to one of the rear suspender buttons, under which the loop of the elastic is engaged.

After the selected cards have been placed on the table and covered by the handkerchief, the performer places his hand over them, for an instant only, as if to convince himself of their presence. This moment suffices for him to press the fine needle point of the Card Marker through the handkerchief into the cards. By the passing of the needle point through the cards, there is formed a slight projection, hardly discernible to the eye but readily distinguished by the touch. After the chosen cards have been shuffled into the pack, it is an easy matter for the conjurer to pick out, behind his back, the desired cards by simply feeling for the projections made by the point of the needle. After having suc-

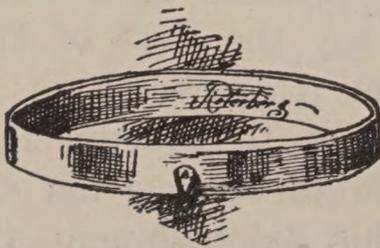


FIG. 38.

ceeded in marking the covered cards, the performer detaches hook C, by pushing it out of the ring with one of the fingers of the right hand, the Card Marker being then instantly pulled

inside the sleeve, owing to the action of the tightly stretched elastic.

A more portable form of the Card Marker is a Finger Ring, which has a needle point brazed to it as shown in Fig. 38. Those of my readers who do not wish to incur the expense of purchasing either form of the contrivance, can substitute for the latter a short pin, which can easily be concealed between the fingers, its point being pressed into the cards in the same manner as with the regular contrivances.

THE ATTACHED CARD

A spectator is invited to step forward and is requested to assist the conjurer in the trick about to follow. Introducing an ordinary pack of cards the performer asks him to select a card, which is, say the Five of Hearts, and to return it to the pack which is then shuffled. Handing the pack to the spectator, the performer tells him to remove his card from the latter, but to his astonishment the gentleman finds that the Five of Hearts has mysteriously vanished. Both, he and the conjurer institute a search for the missing card, which is finally discovered sticking under the back of the gentleman's coat collar.

For this clever sleight of hand trick, it will be

necessary to have an extra Five of Hearts, placing both on top of the pack. As the spectator steps forward to assist the performer, the latter palms the top card of the pack and while instructing the gentleman, places the hand in which the card is palmed, in a confidential manner on the back of the person and adroitly pushes the palmed card partly under his coat collar. He then makes the pass, and forces the duplicate of the Five of Hearts on the assisting spectator, who returns it to the pack. The per-

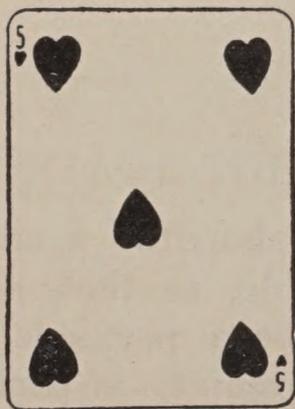


FIG. 39.

former makes the pass, bringing the card to the top of the pack and proceeds to give the latter a vigorous but false shuffle, keeping the Five of Hearts at the top. In handing the pack to the gentleman, with the request to pick out his card, he palms off the top card and disposes of it while the spectator is engaged in looking for his card, which of course he is unable to find.

The performer who also pretends to be at a loss as to the whereabouts of the missing card, then asks the person to assist him in the search for it. During the search, the spectator is artfully induced by the performer to turn his back to the company. They immediately appraise him of the presence of the card by their merriment. The performer then pretends to first discover the card, and, after removing it, dismisses the gentleman with a hearty handshake, accompanied by the remark that he is evidently somewhat of a conjurer himself.

CARDS SHOT AGAINST A HAT

The performer borrows a silk hat, which he places on his table, so that the crown of the hat, which has been previously covered by a borrowed handkerchief, is turned towards the company. Three cards are then selected, and after being torn into small pieces by the persons who drew them, are loaded into the Magic Pistol, which the conjurer discharges at the hat. After the report of the pistol, the handkerchief is seen to fall, revealing the three selected cards, completely restored on the crown of the hat. They are removed and the hat is returned to its owner with the usual thanks on the part of the performer.

by a slight downward pressure on the part of the performer, become attached to the hat by means of the thumb tack. The handkerchief is now placed over the side of the hat in such a manner that when the hat is lifted and its crown turned towards the company, the handkerchief will completely hide the preparation. While arranging the handkerchief, the conjurer secretly attaches to one of its corners a bent pin or small sharp hook, to which is fastened a fine black thread which passes to an assistant behind the scenes.

The three duplicate cards are then forced, and, after having been torn into small pieces, are loaded into the barrel of the pistol as described. At the moment the latter is discharged, the assistant gives a slight pull to the thread, causing the handkerchief to drop down, exposing the three cards attached to the crown of the hat.

WAR IN PEACE.

All magicians are acquainted with the feat in which three chosen cards are caught on the point of a sword, out of the air, into which the pack has been thrown. The cards, which have been previously concealed in a receptacle attached to the hilt of the sword, are in this case pulled to the tip of the latter by means of a stout elastic cord.

As a good sword of this description is quite an expensive article, which, at its best, is obviously mechanical and will not bear close inspection, I take pleasure in making my readers acquainted with a simpler method of doing the trick, by which any sword, even a borrowed one, may be used.

Previous to the trick, the conjurer takes four cards, and, out of the center of the first one, cuts an oval shaped piece a little larger in circumference than the tip of the sword which he intends to use. In the second card he cuts a hole still larger than that in the first one, etc., each of the four cards being provided with a larger hole than that in the card preceding it. The four cards are then connected by a fine black thread, an interval of about four inches being left between the cards, which the performer then conceals in his pochette (a small pocket sewn on the rear side of the leg of the trousers) or any other convenient part of his person.

He then forces duplicates of the four prepared cards and has them returned to the pack, secretly placing on the top of the latter, the four cards of his own, which he has in the meantime secretly palmed.

After exhibiting the sword, he takes it in the right hand, holding the pack by one corner in his left, and, placing the tip of the sword against the back of the cards, inserts it in the

largest hole of the topmost one. He then proceeds to toss the pack into the air, at the same time making a lunge with the sword after it. The four cards which, owing to the holes in them, are retained by the sword, now slide along the blade of the latter, the first card remaining near the tip, while the others arrange themselves along the blade of the sword.

THOUGHT READING EXTRAORDINARY

After the spectator has mentally selected a card at the request of the conjurer, the latter also asks someone to think of a number between One and Ten. Both persons are instructed to whisper the name of the card and number respectively, to their neighbor, so that no mistake can occur. The performer asks the first gentleman to state aloud the name of the card of which he thought—say, for instance, the Nine of Hearts. The second gentleman is then told to call out his number, which we will suppose to be Seven. A disinterested spectator is invited to count off seven cards from the top of the pack, which during all this time has been lying on the table, and to show the next card to the company.

To their astonishment, they discover it to be the card thought of, which the artist, without

approaching the pack, has caused to appear at the very number secretly thought of by another spectator.

So much for the effect of the trick, which certainly is one of the most mysterious ever invented. In order to know the card thought of, the performer uses of the various expedients previously explained under the heading of "Sleights," then instantly brings the chosen card to the top of the pack. While inviting the second gentleman to think of a number and to whisper it to his neighbor, he quickly counts off

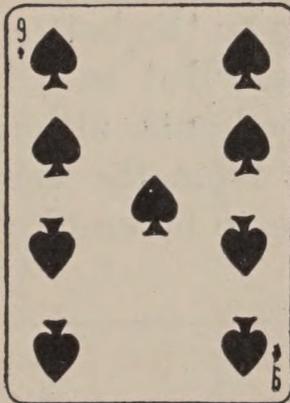


FIG. 43.

from the bottom seven cards, and, by means of the pass, brings them to the top of the pack, which he then places on the table. The chosen card, in our supposed case the Nine of Hearts, now occupies the eighth place, counted from the top of the pack. The gentleman is next requested to state the number he thought of, and, in nine

cases out of ten, it will be found that he has thought of number seven, in which instance the trick, which is practically finished, proceeds as described. If the number eight has been decided upon, the gentleman is simply told to turn up the eighth card counted from the top of the pack. If nine is the selected number, the conjurer himself takes the pack from the table, and in the act of handing it to the gentleman, by means of the Slip Pass, brings one card from the bottom to the top of the pack. If a number below seven has been taken, the performer is obliged to transfer a corresponding number of cards from the top to the bottom of the pack by means of the pass. But as I have already remarked, these expedients, although not detracting to any extent from the merits of the trick, will seldomly have to be employed.

A MYSTERIOUS CHANGE

A very pretty effect may be obtained by the introduction of the following trick. The several novel sleights used, ought however to be thoroughly practiced before an attempt is made of performing the trick in public. After a card, say the King of Hearts, has been chosen and returned to the pack, the latter is given a False Shuffle, whereby this particular card is left on

the top of the pack. The conjurer then pretends to be able to pick out the chosen card, by running his fingers over the top edge of the pack, slightly ruffling it and removing the two cards on the top, which are the King of Hearts and another card, say the Ace of Hearts, which he must hold in such a way that the spectators think them to be one card only. For this purpose, both the cards are held slightly convexed, toward the palm, the thumb at the lower end and the fingers at the upper end of the cards. Thus exhibiting the cards, which to the company appear to be but one and that the Ace of Hearts,



FIG. 44.

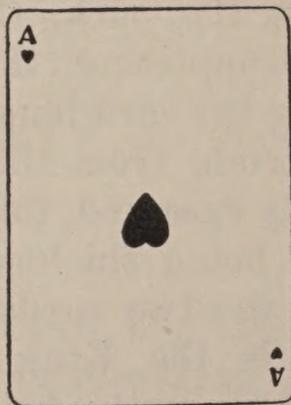


FIG. 45.

the performer asks if this is the card selected, and upon being told that it is not, replaces the card in the middle of the pack held by the other hand, allowing it to protrude nearly two inches. This is what really takes place:

The pack itself is held in the extended left hand, the thumb of which rests on one side of

the cards, the first finger at the upper end and the remaining fingers at the other side of the pack, which faces the palm. In the act of replacing the cards with the right hand, the position of the fingers holding it, is changed, the card being now held by its upper end only, the thumb and first finger resting on the back of the card and the other fingers on the face side or bottom. With the left thumb the pack is slowly ruffled and the card in the right hand inserted sideways. While this is being done, the second finger of the right hand pushes the lower one of the two cards, that is the Ace of Hearts, towards the pack, the first finger of the left hand completing the work of imperceptibly pushing the card home, leaving the selected card to protrude from the rest of the pack. When properly executed, this sleight is absolutely invisible, it being shielded altogether by the upper one of the two cards which, as will be remembered, is the King of Hearts, although the spectators really believe it to be the Ace of Hearts. The performer once more asks whether the protruding card is not the selected one and is told that the selected card has not been shown. He then takes the projecting card and places it face downwards on the extended hand of the gentleman, who is told to breathe upon it, when it is thereby apparently transformed into the desired one.

THE CARD AND HANDKERCHIEF

The following is a neat trick, in which a selected card visibly appears on a handkerchief held by the performer. A handkerchief is borrowed from some obliging male spectator and is, for the time being, spread on the performer's table. A card, say the Five of Diamonds, is placed on a plate and burned. Its ashes are

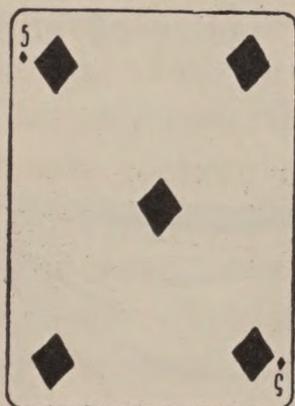


FIG. 46.

loaded into the Magic Pistol, which is given to a gentleman, who is requested to discharge it at the performer when the latter commands.

Taking the handkerchief by its four corners and holding it as shown in Fig. 47, the conjurer explains that, upon the firing of the pistol, he will release two of the corners of the handkerchief, illustrating this by actually dropping the two front corners of the latter, thus exposing the entire handkerchief and incidentally showing that nothing is attached to it.

Seizing the corners again, he commands the spectator to fire. At the moment of releasing the corners, the restored Five of Diamonds is seen attached to the center of the handkerchief, which, after the card has been removed from it, is returned to its owner.

Previous to the trick, a duplicate Five of Diamonds is placed face downwards on the conjurer's table. To the back of this card is fastened a small pellet of adhesive wax. In

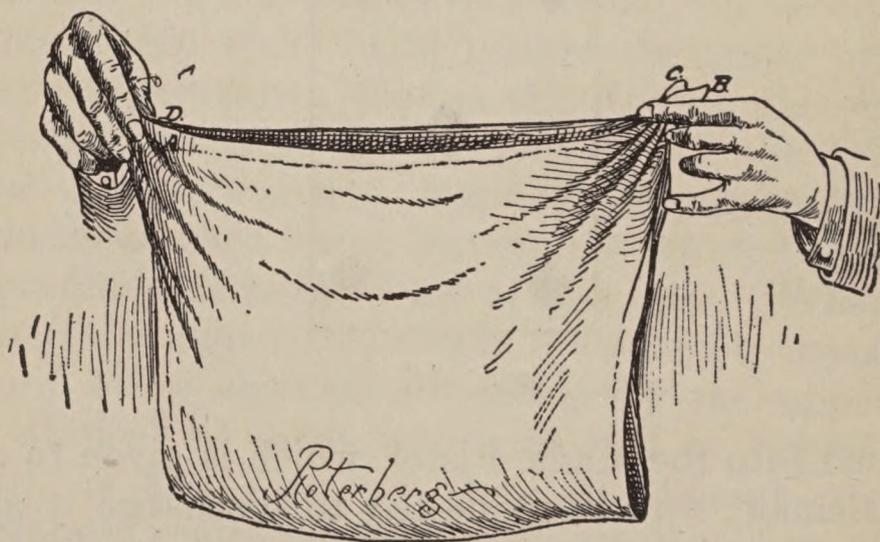


FIG. 47.

spreading the handkerchief on the table, the performer so arranges that the rear half of the handkerchief is placed directly over the hidden card and, by a little pressure, it is made to adhere to the handkerchief. A Five of Diamonds is now forced and, after it is burned, its ashes

are placed into the pistol which, as described, is given to some gentleman to hold.

In picking up the handkerchief, the conjurer folds the front half over the rear half and holds it as shown in Fig. 47, the Five of Diamonds being attached on the rear side of the half CD of the handkerchief, consequently it is invisible from the front. In releasing the two corners in his explanation, the conjurer drops the front half, thereby proving the handkerchief to be seemingly unprepared. Regaining possession of the two corners, he requests the gentleman to fire and, at the proper moment, releases corners CD, the side of the handkerchief to which the card is attached, becoming visible, disclosing the card. In removing the Five of Diamonds, he secretly scrapes off the small pellet of wax and carelessly throws the card on the table so that in case any one should express a desire to examine the card, his wish can instantly be gratified.

THE ITINERANT CARD

The conjurer introduces an ordinary pack, contained in the original case and still securely sealed by the usual government stamp. After opening the case and removing the pack, he divides the latter into two heaps, one of which

is made to contain all the red cards, that is, the Hearts and Diamonds; the other one consisting of all the Clubs and Spades, or black cards. Inviting the spectators to choose one of these heaps, without influencing their choice in the least, he requests some one to take the selected heap and to wrap it in a sheet of paper, the ends of the parcel being then securely sealed. After this has been done, a lady is asked to indicate one



FIG. 48.

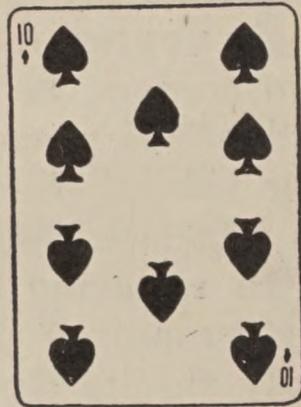


FIG. 49.

of the cards of the remaining heap, which is then given to her to hold. The card just chosen, which we will suppose to be the Ten of Hearts, is now commanded to leave the heap in which it is contained and told to join the cards in the sealed parcel. The latter, which consists of the black cards, is opened and found to contain the chosen card, the Ten of Hearts, while from the heap held by the lady, this same card is found to be missing.

In order to be able to perform this interesting feat, the performer requires duplicates of two spot cards of the pack, say the Ten of Hearts and the Nine of Spades. Taking a pack of cards, with the backs similar to those of the duplicate cards, he carefully removes the government stamp, which seals the case, and taking out a red and a black card, attaches the Ten of Hearts to the back of the black card and the Nine of Spades to the back of the red card, by means of white, unscented soap. Both double cards ought then, in order to obtain a good result, be placed for some time under pressure, after which they are ready to be used. Adding these cards to the others in the case, the performer closes it and neatly replaces the stamp in its former position.

Thus prepared, he proceeds as described, by first calling the attention of the company to the newness of the pack, which they will believe is undisturbed in its original package. The pack is then divided into red and black cards, and after one of the heaps is chosen, which in our case was the one containing the black cards, it is wrapped and sealed as explained. Seizing the remaining heap of red cards, the conjurer induces a lady to indicate the Ten of Hearts, by means of the force. He immediately makes the pass, brings the card to the top of the pack and disposes of it at the first opportunity offering itself.

Before the sealed parcel is opened, the performer takes it in his hands for a moment, presumably to show to the company that the seals are still intact, but in reality to gain an opportunity to bend the parcel back and forth, by which process the Ten of Hearts, adhering to the back of the black cards, becomes detached and is subsequently discovered among the black cards by a spectator.

THE CARD IN THE POCKET

In this trick, which will particularly commend itself to the beginner who has not yet mastered the various sleights necessary for the performance of the more elaborate tricks, a card, that a spectator has secretly thought of, disappears from the pack and is discovered in the tail pocket of the performer's coat.

The performer commences the experiment by offering the spectators a pack of cards, with the request for one of them to note and bear in mind a certain card and to note at what number, counting from the bottom of the pack, the card lies. This having been done and the pack returned to the conjurer, the latter, under the pretense of looking for the chosen card, quickly passes the cards, one by one, from the left hand into the right, by which process the former bot-

tom card now becomes the topmost one. Above the last card, he places three more indifferent cards taken from the bottom of the pack. Acknowledging that he is unable to discover the card in this manner, he returns the pack to the spectator, requesting him to count off from the top of the pack, the same number of cards that his card was removed from the bottom card. After his request has been complied with, the conjurer knows that the fourth card from the top of the pack must be the selected one. Seiz-

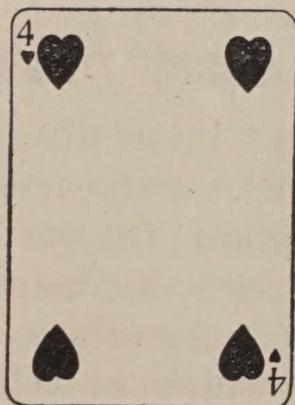


FIG. 57.

ing the three uppermost cards, he places them face downwards upon the table and boldly asserts that the chosen card is among them, inviting the spectator to look and see that such is really the case. While the person is engaged in doing so, failing of course to discover his card among them, the conjurer takes advantage of this opportunity to palm off the top card of

pack, then throws the latter on the table, asking the gentleman to name the card.

We will suppose it is the Four of Hearts. "The Four of Hearts, my dear sir," says the conjurer, "That cannot be, as I have had this card in the pocket of my coat all the evening." Reaching into the indicated pocket, he produces the selected card, and upon inspection of the pack it is found to be missing.

GRAVITY DEFIED

One of the most interesting and undetectable of impromptu tricks with cards, is the feat that I am about to explain; the performer causing all the cards of the pack to adhere and remain suspended, in a most mysterious way, to the lower side of the hand, which, as well as the cards, can be closely inspected at all stages of the trick, the performer carrying the cards about as they cling to his hand and inviting any one who so desires to convince himself of the mysterious nature of the experiment.

Those of my readers who are not acquainted with the secret of the trick, will be moderately surprised to know that nothing but a fine needle is required for the performance of the trick. Previous to the exhibition, the conjurer has pushed this needle through the skin of the inside

of the hand, as shown in Fig. 52. The hand, thus prepared, can be used with impunity, as the needle will not in the least incommode a person.

When ready to exhibit the trick, the artist places the prepared hand flat on the table and

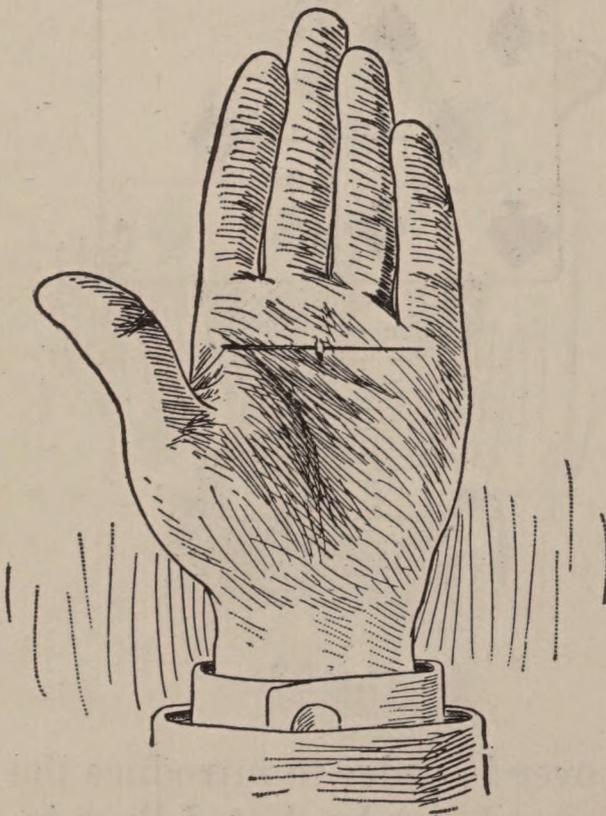


FIG. 52.

pushes a card under each end of the needle, Fig. 53. Two more cards are next placed between the first two and the hand, Fig. 54. With the exception of two cards, the remainder of the

pack is then inserted in a circle between the first four cards and the palm, which the performer

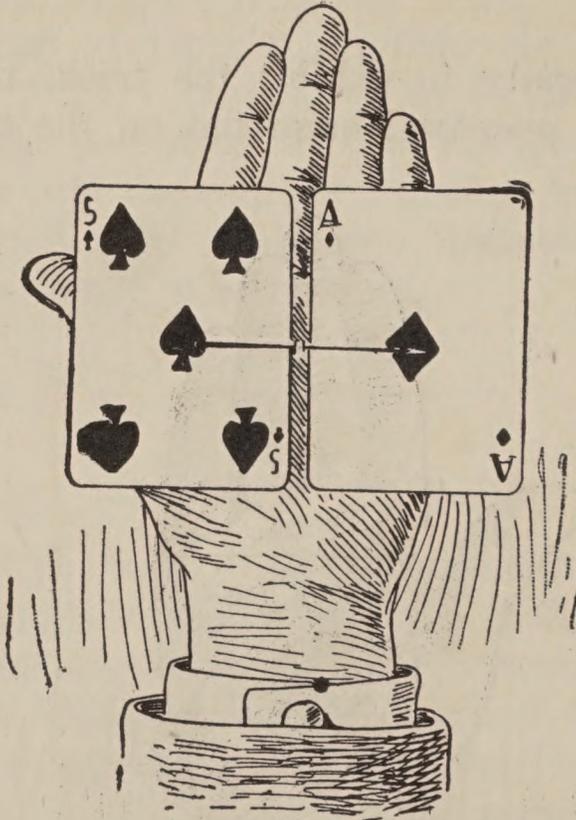


FIG. 53.

now turns over in order to introduce the remaining two cards, shown by dotted lines in Fig. 55. One end of these cards is placed underneath the Ace of Diamonds and above the Five of Spades, thus hiding one-half of the needle, while part of the last card is placed underneath the Five of Spades and above the Ace of Diamonds, the needle being thereby hidden completely.

The conjurer now exhibits both sides of the hand, bending back the cards to allow the company to inspect the surface of the inside of the hand, to prove that there is absolutely no preparation of any kind.

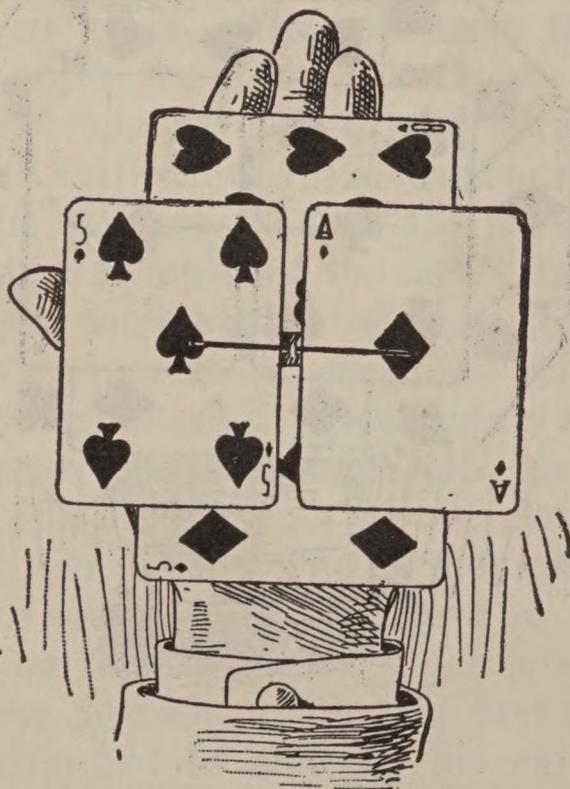


FIG. 54.

By exerting a slight pressure on the backs of the cards, with the fingers of the hand holding them, the loop of the skin, which holds the cards, is broken and all the cards, together with the needle, drop to the floor. Or, if the conjurer

does not wish to do this, he can cause all the cards to fall off, by simply giving a quick lateral movement of the hand. In this case, he secretly

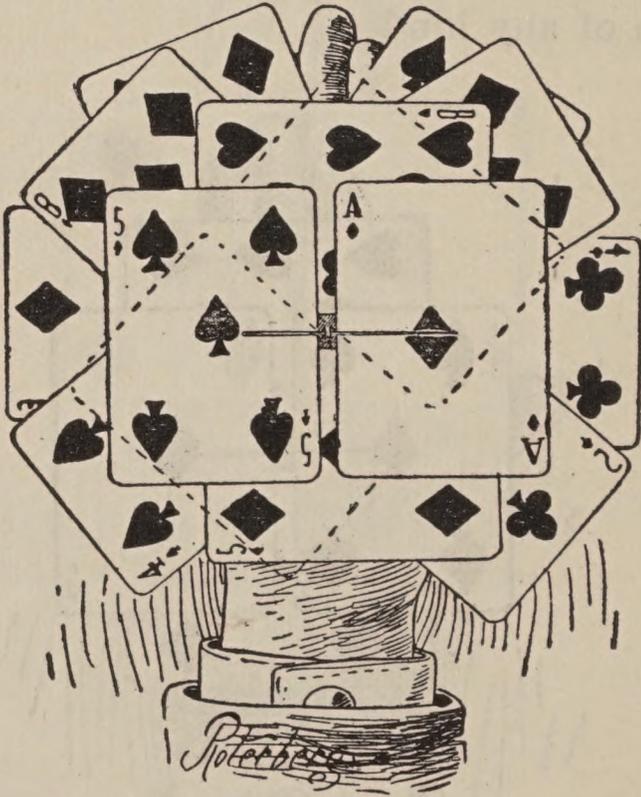


FIG. 55.

draws the needle out from under the skin at the first opportunity which offers itself.

THE DEMON ENVELOPE.

The performer enters, bearing a large envelope in one hand and a complete pack of cards in the

other. Placing the envelope against a candlestick, or some piece of apparatus on his table, so that it remains in full view during the course of the trick, he proceeds to shuffle the cards. Then seizing an ornamental dagger or paper knife, he goes among the company and, handing a spectator the dagger, requests him to insert it anywhere in the pack. The performer takes off all the cards above the knife and asks the gentleman to take the topmost card of the lower heap, on which the knife now rests, cautioning him to remove the card, so that he, the performer, can not obtain a glimpse of its face. In a similar manner, six more cards are selected at random by different spectators, each one retaining his card in his possession. Remaining away from the company, the performer calls for his assistant, who is told to hand the envelope to some prominent gentleman, who is then requested to open it. Doing so, he discovers in it another envelope, on the outside of which is written the name of the card selected by the first gentleman, who is requested to hold up his card, so that everyone can see that both the card and the name on the envelope correspond. The next envelope is opened, and inside of it is found a third one, bearing the name of the second card chosen. The trick proceeds in this manner, the gentleman discovering as many envelopes, one inside of another, as there were cards selected, each

envelope bearing the correct name of a drawn card.

The solution of this mysterious and effective trick is very simple indeed. In the first place, it is necessary that the performer and his assistant should have memorized some simple code of Second Sight, consisting of seventeen different cues, thirteen of them representing the different values of the cards and four the suits. The pack of cards that is used is prearranged, the shuffle to which it is subjected being a false one.

The envelope placed by the performer upon the table is really empty, the set of envelopes opened later on by the spectators, being in possession of the assistant behind the scenes. After the dagger has been inserted in the pack by the first gentleman, the performer, as will be remembered, takes off all the cards above the dagger. By glancing at the lowest card of this heap, thanks to his formula, he can instantly tell the name of the card that has been taken. In inviting the second gentleman to insert the dagger anywhere in the pack, he words his request in such a way as to bring into play the cue for the name of the first card selected, the assistant, who is listening, thus becoming acquainted with the name of the card. For the different cues, such simple short phrases as "Now, sir," "Please," "If you please," "Kindly," etc., will be found to be the most serviceable. The exact

arrangement I leave to the ingenuity of my reader, who, no doubt, can easily invent a brief system, nicely adapted to his own style. By this means he communicates all the names of the selected cards to his assistant, who writes them separately on the outsides of the envelopes and, quickly enclosing them in one another, places them into a still larger envelope, which he conceals under his coat and stands ready to obey the call of the performer, who, in order to give him the necessary chance to get ready, has occupied a little time by stating what has taken place, explaining how utterly impossible it would be for anyone to know the names of the card selected in such a fair manner.

Calling for the assistant, the latter steps forward and is told to take the envelope from the table and to hand it to a gentleman, whom he requests the audience to select. While this is being done, the assistant turns about to pick up the envelope, at the same time obtaining possession of the one concealed under his coat. He secretly places it on top of the one on the table and, picking up both, he adroitly places the empty envelope under his coat and turns around with the nest of envelopes in his hand, bringing it to the gentleman the spectators have decided upon. It is to be understood that the assistant must be clever enough to change the envelopes in a second's time without being detected in the act.

The trick, which is now practically done, is then brought to the conclusion described. If presented with the necessary amount of address, it will not fail to bring the performer a hearty round of applause.

THE UBIQUITOUS CARD

A favorite trick with conjurers is to discover a selected card, that has been shuffled back into the pack, at any number, counted from the top of the cards, that a spectator chooses.

The method that I am about to explain, besides being superior to the older forms of the trick, has the advantage that it is entirely unknown. As usual, after the selected card has been returned to the pack, the pass is made and the card is brought to the top. After having given the cards a False Shuffle, the conjurer asks at what number the spectators wish him to find the chosen card. We will suppose that Fifteen is the number told to him. Holding the pack in his hand, he counts "One" and transfers the top card, which is the desired one, to the right hand, seizing it between the first and second fingers. The next card is transferred to the right and placed above the card already there, the tip of the first finger being used as a division between the two cards. In this manner, the other cards

are successively counted into the right hand, counting until the number thirteen is reached. At this stage, the performer, instead of taking the top card of the pack, leaves the selected card, which is at the bottom of the ones in his right hand, on top of the pack, this movement being made to exactly resemble that of taking off a card. It ought to be well practiced and, if properly executed, will be found very illusive. Counting "Fourteen," at the execution of this sleight, the performer states that the next card is the fifteenth one, which ought to prove the selected card, and requests the gentleman to name his card. He does so, whereupon the performer turns over the top card of the pack and shows it to be the desired one.

FOUR CARDS CAUGHT AT THE FINGER TIPS

Four cards, after being selected, are returned to the pack, which, after being shuffled, is handed to a spectator with the request to throw the pack into the air, causing the cards to separate and come down in a shower. Reaching with both hands among the descending cards, the performer catches two of the selected cards at the finger tips of each hand, as shown in Figs. 56 and 57.

Difficult as the trick may appear at first reading, it will, however, be found quite simple when the explanation is once understood.

In the first place, it is necessary to have dupli-



FIG. 56.

cates of two of the cards selected, the Five of Clubs, and the Three of Hearts, which are placed face to face and are concealed in the pocket of the left coat tail. The duplicates of these cards are then forced and two

more cards are selected, the performer allowing the spectators full choice in the selection of the latter. The Five of Clubs and Three of Hearts are first returned to the pack and the latter is then shuffled by a spectator to his heart's con-



FIG. 57.

tent. The next two cards, in a supposed case the Ace of Clubs and Six of Hearts, are then returned to the pack, the performer immediately

making the pass and bringing both of them to the top of the pack, after which operation he palms them off and allows the pack to be shuffled

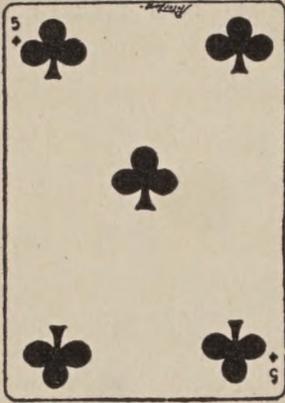


FIG. 58.

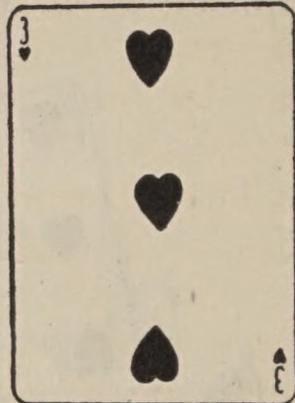


FIG. 59.

once more. Then requesting a spectator to throw the cards into the air at the word of command, he takes his position in readiness to catch

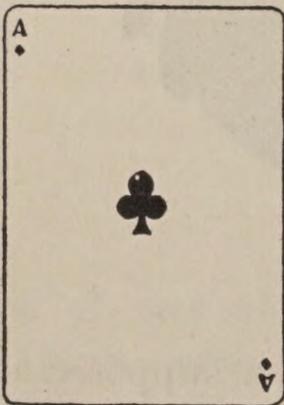


FIG. 60.



FIG. 61.

the falling cards, and places his left arm behind him, as if to have it out of the way. Instructing the spectator how to hold the cards, so that when they are tossed up they will scatter properly, the performer, with his left hand, the finger tips of which he has previously moistened, takes the two cards out of the coat pocket and counts "One! Two! Three!" At "Three," the spectator tosses up the pack as instructed, the conjurer reaches with both hands among the descending cards and produces the chosen cards, adhering to his fingers on account of their having been previously moistened.

As some performers will find it difficult to cause the cards to adhere by this method, I suggest that, just before the experiment, a little powdered rosin, a small quantity of which can be lying on the table, be rubbed on the thumb and middle finger of each hand. By this plan, the cards are certain to adhere.

Another version of this trick dispenses with the spectator's help. The two cards not forced, that is, the Ace of Clubs and Six of Hearts, are left at the top of the pack, after the latter has been given a false shuffle by the performer. The top card is then brought to the bottom of the pack, being turned over during the operation. The conjurer then seizes the pack between the middle finger and thumb of the right hand and, pressing firmly with these fingers, throws the

pack into the air, the top and bottom cards being retained in the hand, while the other hand (which, meanwhile, has obtained possession of the two cards concealed in the coat tail pocket) reaches among the falling cards and pretends to pick out the selected cards from among them.

THE CARDS, COINS AND GLASS

After a tumbler and a pack of cards have been subjected to close examination, the glass is placed on the table, the pack of cards being then laid over the top of it, thus shutting out all access to the interior of the glass. The conjurer borrows a few coins, usually half dollars, and proceeds to pass them through the cards into the glass, into which the coins are seen and heard to drop.

Several years ago, the effect was accomplished by the use of mechanical packs, which however of late years has gone out of fashion, owing to the greatly simplified methods of performing the trick that have been invented since then.

FIRST METHOD

This form of the trick is the simplest imaginable, a description of it being given here, for the sake of completeness only. After having placed the glass on the table, the conjurer ob-

tains from the servante or from his pochette, a half dollar, which he secretly places on the bottom of the pack, holding the latter by one of its ends with the top card turned towards the company, the coin being held on the rear side of the pack by the thumb, the fingers resting on the other side of the pack, which the performer now

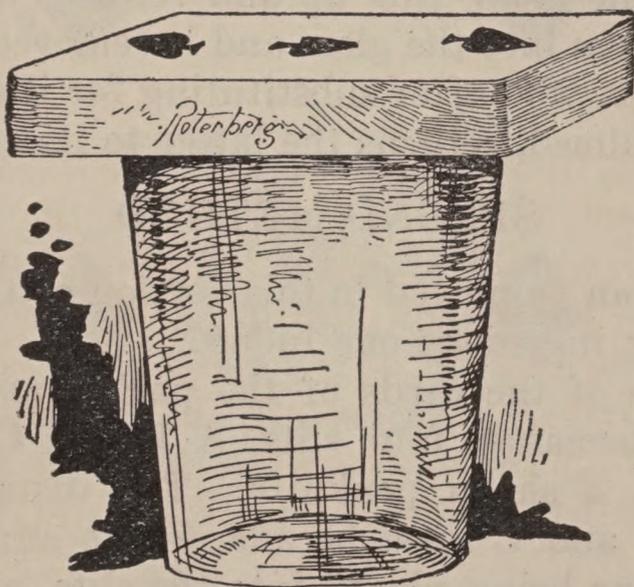


FIG. 70.

places on the glass Fig. 70, slipping the coin between the edge of the latter and the cards. The whole is next covered by a handkerchief, apparently to make the trick the more difficult, but in reality to prevent the spectator from seeing where the coin comes from, when it falls into the glass. The conjurer then borrows a half dollar and pretends to transfer it from the right

hand into the left, really retaining it in the right, with which he seizes his wand placing it on the end of the pack opposite to the one under which the coin is concealed. Holding the closed left hand above the pack, he suddenly opens it and hits the upper end of the wand a gentle tap whereby the end of the pack holding the coin against the glass, tilts up and releases the coin, which drops into the glass and is removed by the performer, who after substituting for it the coin he has palmed, returns the latter to its owner.

SECOND METHOD

The plan employed in this version of the trick is a very ingenious one indeed.

In one of the cards of the pack, previous to the performance, four slits, A B and C D, are cut with a sharp penknife. The distance between B and C must be adapted to admit of a half dollar being placed into the slits, as shown in Fig. 71, being held neither too loosely or too firmly. The card and coin thus prepared is placed in the second one from the bottom of the pack, which may now be freely spread out, fan like, and shown from both sides, the performer exercising a little care not to expose the prepared card. Just before placing the pack on the tumbler, he removes the bottom card and places it on the top of the pack. Taking the borrowed coin, and pretending to place it in his left hand,

in reality keeping it palmed in the right, with which he seizes the wand, he holds the latter in a vertical position, its lower end resting on the pack. The closed left hand then strikes the

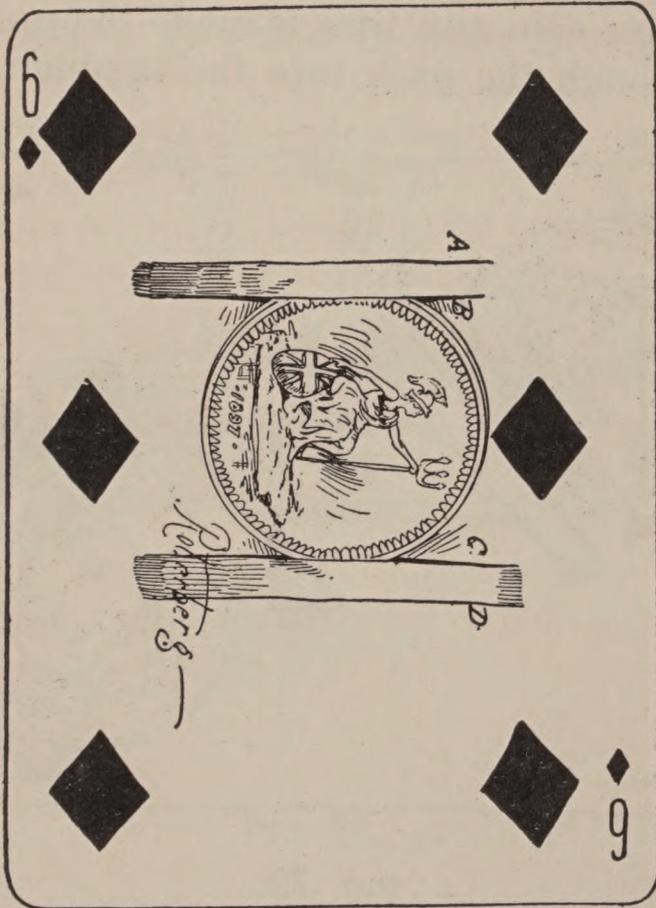


FIG. 71.

upper end of the wand a quick blow, causing the pack to bend inward a trifle, thereby forcing the concealed coin out of the slits, causing it to drop visibly and audibly into the tumbler with very

pretty effect. The left hand as it strikes the wand is opened and shown to be empty.

Our second diagram, Fig. 72, shows a plan by which two coins are held by the slits A B, C D, E F, G H, made in the bottom card. By this method one coin at a time is made to apparently drop through the pack into the tumbler under-

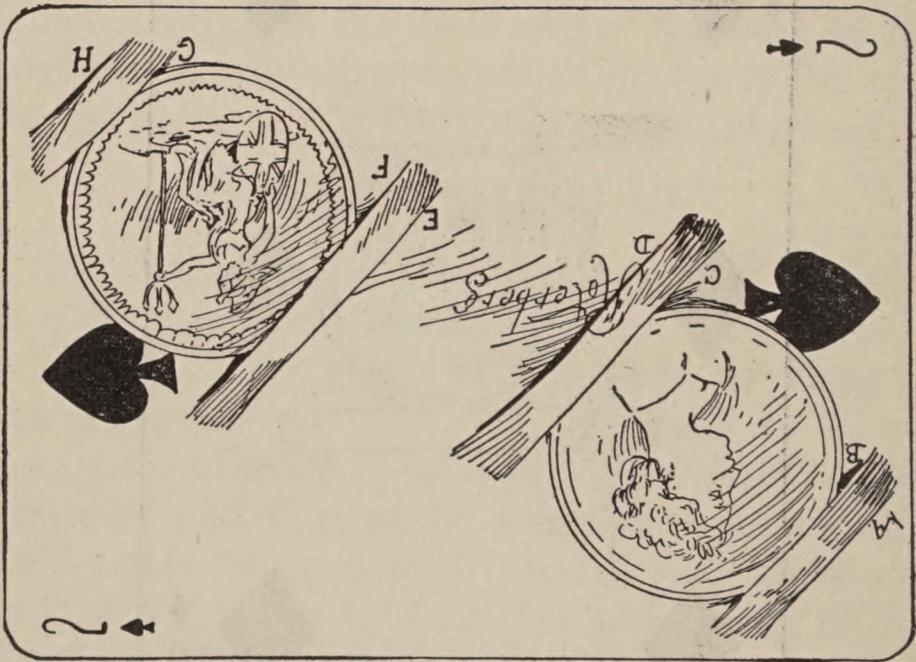


FIG. 72.

neath; the performer for this purpose applying the lower end of the wand to one end of the pack and dislodging the coin held there, afterwards moving the wand to the other end and releasing the second and last coin in a similar manner.

THIRD METHOD

This version of the trick differs materially from the methods just described, as during the course of the trick the magician stands at some distance from the glass and while in this position, invites a spectator to come forward and

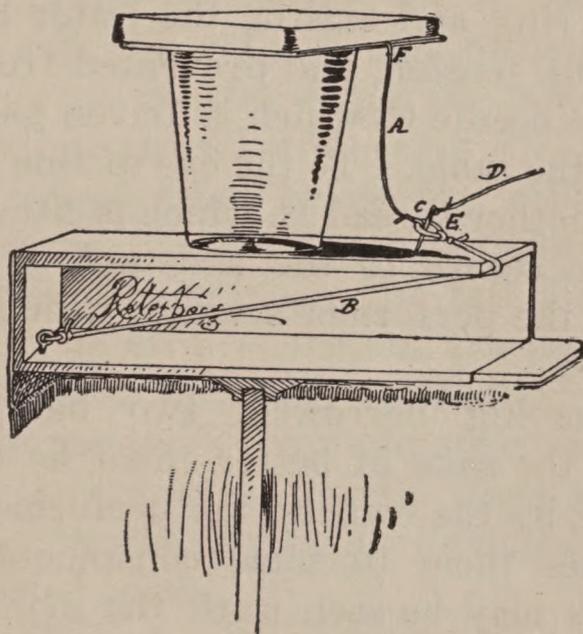


FIG. 73.

examine cards, glass and coins, proving the absence of preparation. The table on which the tumbler is placed must be either a regular conjuring table with a bellows or box top or if the latter is not available, a parlor table with a partly open drawer may be used. Face downwards on the table lies a card, the back of which

is painted the same color as the table top. To the edge of this card is attached a black silk thread A, Fig. 73, about fourteen inches in length, which is firmly tied to a small ring C, to which also is secured a black, elastic cord B, the end of which is fastened to the inside of the table or table drawer. To set this combination of thread, ring and elastic, the latter is drawn out to its full tension, and prevented from flying back by the needle C, which is driven partly into the top of the table. To the eye of this needle is fastened another thread D, which is either passed behind the scenes to the assistant or may be secured to the performer's wand, which is lying on the table.

After having borrowed, two half dollars, which for the sake of better effect he causes to be marked, by the owners, the performer apparently places them in some conspicuous place, where they may be seen until the moment they are required. What he has done however, is to substitute for the borrowed coins two of his own, keeping the original ones concealed in his hand.

Having shown the glass and cards, he places the latter in front of the prepared card on the table and, holding it in such a way that the spectators cannot see behind it, he secretly places the palmed coins beside each other on the prepared card and then places the cards on it. He now picks up the pack and prepared card and

with them the coins, placing them evenly on the glass. Taking the other two coins, which the spectators believe to be the borrowed ones, he makes the pass with them and pretends to throw them into the glass. At this moment, the thread D must be pulled, either by the assistant or by the performer himself, with the attached wand, thereby pulling the needle out of the table top. This releases the ring E and the elastic, with great rapidity, recedes within the table, carrying with it ring, thread and card F, which is so quickly jerked from below the pack that the coins underneath, on account of their inertia, do not accompany the card, but fall directly into the glass. As all preparation has vanished into the interior of the table with the elastic, the performer generally requests some spectator to come up and inspect cards, glass and coins, which are, by the marks on them, identified as the borrowed ones.

THE HALVED CARD.

For this excellent trick, in which a destroyed card is magically restored, the performer prepares himself by previously cutting a card, say the Six of Diamonds, into two parts, one of which he discards, concealing the other part (B, Fig. 82) about his person.

After having forced a duplicate of this card (A. Fig. 83) he places the pack on the table, using this opportunity to secretly obtain possession of the half card B, which he places on the selected card, the two presenting the appearance indicated in Fig. 83. Holding both cards well together, he takes a pair of scissors and cuts A in two, following exactly the line of B. The

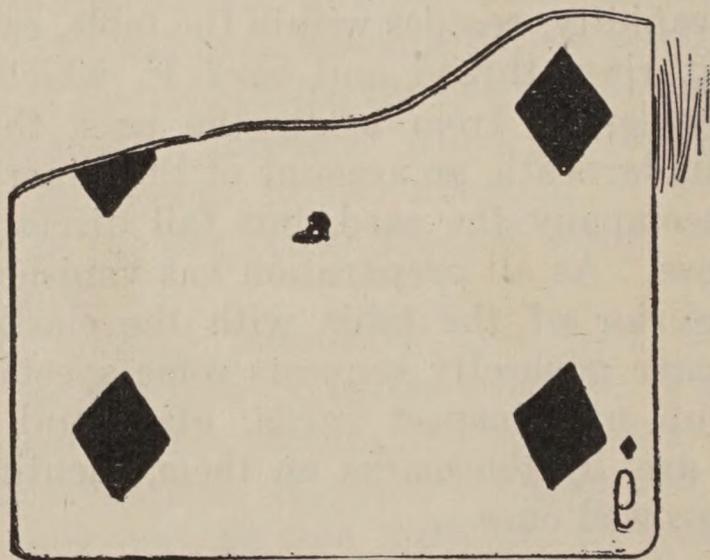


FIG. 82.

upper part of A is given in charge of some one and the double half card shown from both sides. B is then substituted for the lower half of A, by means of the Excelsior Change. The upper half of A and the part B are then matched, and found fitting together, apparently proving that they are really portions of the same card. Part

B is now destroyed by setting fire to it, and then apparently restored by exhibiting in its stead the lower half of the original card A.

Those of my readers who do not mind a little extra expense or trouble, can bring the trick

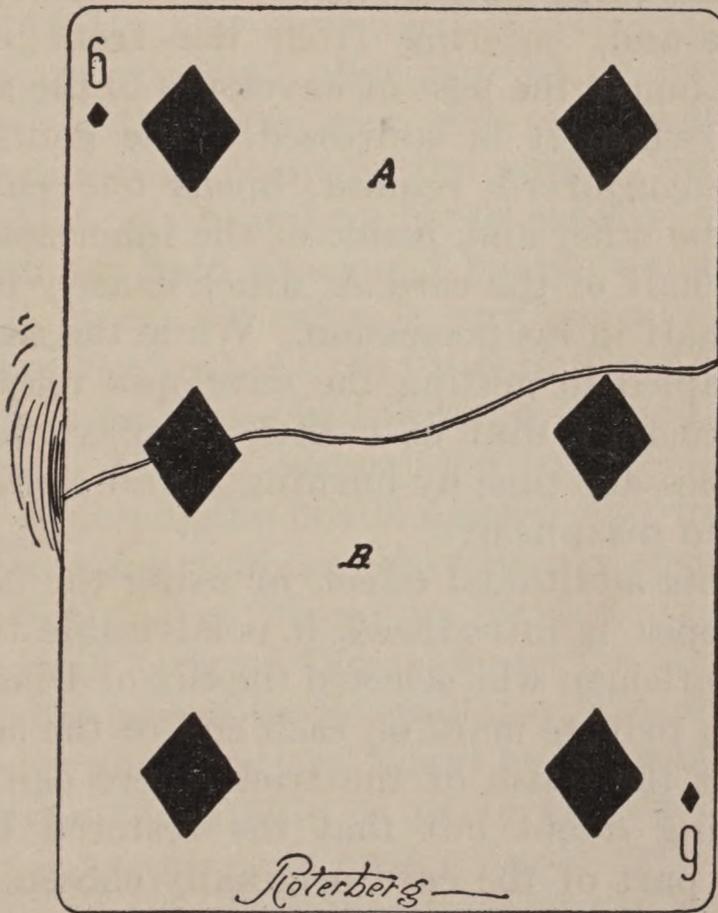


FIG. 83.

to a more sensational close by dropping the palmed half of A on the servante, from where it is removed by the assistant, who takes it behind the scenes and quickly encloses it in an

envelope, which he seals and encloses in a second larger envelope, sealing this, and so on,, until the half card is contained in a nest of six or more envelopes. This set of envelopes he hands to a District Messenger Boy, who is in waiting and who quickly runs out of the entrance of the theatre and, entering from the front of the house, hands the nest of envelopes to the spectator to whom it is addressed. The gentleman, at the conjurer's request, opens one envelope after the other and, inside of the innermost, discovers half of the card A, which exactly fits the other half in his possession. While the assistant is occupied in getting the envelopes ready, the performer by dint of a little by-play, fills out the necessary time by burning B and causing its ashes to disappear.

If this additional effect, of using the Nest of Envelopes, is introduced, it is advisable to have the gentleman who selected the Six of Diamonds, place a private mark on each end of the card, so that at the finish of the trick, there can be no lingering doubt but that the restored half is really part of the card originally chosen.

THE PHOENIX

The admirable trick of this name resembles in effect and principle the trick just described.

After a card has been selected, the performer places it aside and proceeds to tear off a corner of the card, which had best be a court card, say the King of Diamonds. Then handing the very same corner and card to another spectator, he requests him to take charge of the corner until it is wanted. This card itself is then placed on an unprepared china plate and set on fire by a spectator or the performer, who previously begs the spectator to compare the corner with the card, which are found to match exactly. After the card has been consumed by the flames, the conjurer places the ashes in any piece of apparatus, say for instance the Card Box and closing it, gives it to a second spectator to hold. The burnt card is now commanded to become completely restored, the box is opened and the performer's wishes found to have been obeyed. Instead of the ashes placed in the box, is found the original King of Diamonds minus a corner. The card is passed to the spectator who retained the corner and they are found to fit exactly.

In order to be able to perform this capital trick, it is necessary to have a duplicate King of Diamonds, from which the upper corner has been previously torn and destroyed, as it is not required in the course of the trick. The card itself is secreted in the pochette or any other easily accessible place on the person of the performer, who thus prepared advances with the pack and

adroitly forces the second King of Diamonds. In the act of placing the pack, for which there is no further need, on the table, he obtains possession of the card concealed in his pocket, palming it face downward, in the right hand. Receiving with the left hand the selected King of Diamonds, he places the right hand over it leaving the palmed card on top. Holding both as one card, he deliberately tears off a corner of the selected King, carefully following while doing so, the exact form of the tear in the other card. Handing the piece just torn off to a spectator, he shows the double card, which the company believes to be only one, and then making the Excelsior Change, exhibits the duplicate King of Diamonds in place of the chosen one. The corner may be safely applied to this duplicate card, without any danger of the substitution being suspected. The duplicate card is then burned as described, the palmed original card to be found in any place optional with the conjurer.

THE LOST ACE

After introducing a pack of unprepared cards, the performer removes the four Aces from it and lays them on the table in plain sight. The remaining cards are then handed to a spectator with the request to convince himself that no duplicate Aces are contained therein. After this

has been done, the conjurer picks up the four Aces and requests the gentleman to shuffle them into the pack. Upon asking the spectator whether he is sure that he has the Aces in his possession and being answered in the affirmative, the performer reaches into his pocket and produces from there the Ace of Diamonds, which, upon inspection of the pack, is found missing.

Previous to the introduction of the trick, the artist removes from the pack the Ace of Diamonds, which he places in the tail pocket of

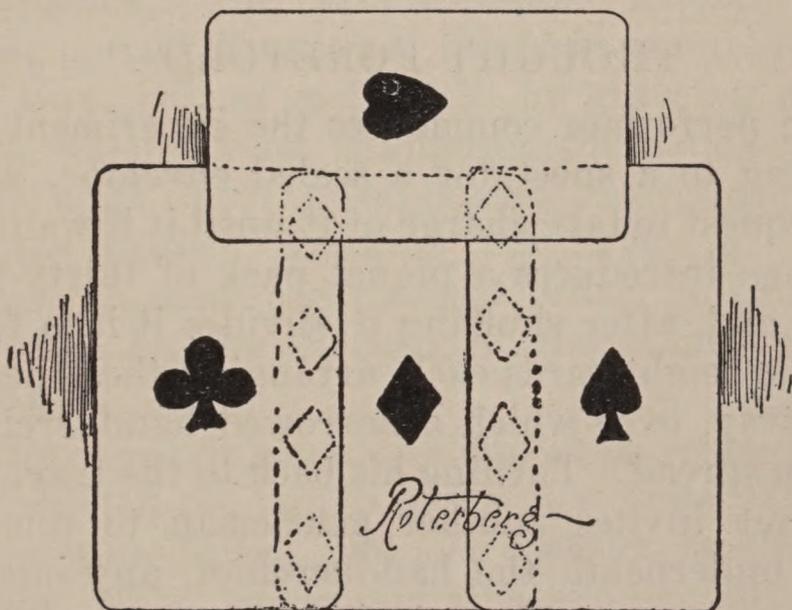


FIG. 86.

his coat. The cards laid on the table consist of the three Aces and the Nine of Diamonds, which is used as a substitute for the missing Ace of the same suit. To conceal the side pipe of this card, the Ace of Clubs and Ace of Spades are made to

cover it, as indicated in Fig. 86. By a little practice this can be done in an apparently careless manner of arranging the cards on the table, and finally placing the Ace of Hearts over them.

The trick then proceeds as described, the four cards (supposed to be four Aces) being shuffled into the pack, after which operation, the Ace of Diamonds having vanished from the pack, is produced from the performer's pocket.

THOUGHT FORETOLD

The performer commences the experiment by handing to a spectator a sealed envelope, with the request to take charge of it until it is wanted. He then introduces a piquet pack of thirty-two cards and, after shuffling it, divides it into four heaps of eight cards each, arranging these heaps on a tray, over which a borrowed handkerchief is then spread. Turning his back to the tray, the conjurer invites another gentleman to remove from underneath the handkerchief, any one of the four heaps and retain it in his possession.

After his request has been complied with, he turns around, seizes the gentleman's hand and, while pretending to read his thoughts, proceeds to write on a blackboard the name of the cards contained in the selected heap. He then asks for the return of the envelope, which he opens and

from which he removes a slip of paper, also bearing the names of the eight cards that were chosen.

The cards used have been prearranged. Every eighth card is a trifle wider than the rest. After having given the pack a False Shuffle, the performer makes the pass at a wide card and divides them into four heaps on the tray. In doing so, he secretly obtains a glimpse of the bottom card, and from that can easily calculate the names of the cards contained in each heap. After one of these heaps has been removed from the tray, he can easily tell, by glancing at the tray, which packet is missing, the handkerchief being sunk down in the place formerly occupied by the cards. Knowing the names of them, thanks to their prearranged order, he proceeds to write on the blackboard the names of the cards.

The envelope contains a slip of paper on which are written the names of the first eight cards of the prepared pack, and also a second smaller envelope, which again contains another slip with the names of the next eight cards and a third, still smaller envelope. This is similarly arranged, containing a third slip and a fourth envelope, with a slip bearing the names of the last eight cards. Owing to this peculiar arrangement, the conjurer has it in his power to produce from the envelope or envelopes, as the

case may be, any one of the four slips. Supposing the first eight cards to have been chosen, he simply opens the first envelope and, neglecting the envelope within, removes the slip, which he hands to a spectator, requesting him to read aloud the list of cards thereon. The envelope and its contents, in this case, are carelessly thrown aside.

If, however, the third set of cards has been chosen, the performer would open the first envelope, pay no attention to the slip it contains, but would remove the second envelope. Opening this one and ignoring the slip it contained, he would take the third envelope, from which he would remove the slip only, placing the last envelope shown aside, as if it were of no further importance.

THE PIERCED CARD.

Although the effect of this trick, upon perusal of the explanation, appears to be simple, it is, nevertheless, one of the most mysterious of modern, or rather modernized, card tricks.

In the first place, the performer is securely blindfolded, after which a gentleman selects any card from the pack, then, taking possession of it, he replaces his card, shuffling them as much as he pleases. The pack is then returned to the con-

jurer, who carelessly throws it on the table, spreading out the cards promiscuously with his hands.

A spectator is then asked for the loan of a penknife, which is opened and handed to the performer, who grasps it dagger-like, circling with his hand above the cards, suddenly drives the point of the knife into one of them. Requesting the gentleman who selected the card to name it, he turns up the knife with the card still adhering to it and shows it to be the one selected.

The secret of the solution of this trick, which simply dumbfounds the spectators, is as usual, simplicity itself. The conjurer, himself, folds the handkerchief, which is to be placed over his eyes, taking care that the folds are not too wide, so that when he is blindfolded by it, he can easily see underneath it, by glancing in a downward direction. The idea of the performer being able to see under the blindfold, never seems to strike the spectators, whose only care is usually to select a handkerchief of a texture sufficiently close to render it opaque when folded.

This having been done, the conjurer asks for the cards, which are handed to him and allows a gentleman to select any card that he wishes, requesting him to show the card to the rest of the company, to avoid all possibilities of a mistake being made. While his wish is being complied with, he gives a sharp bend to the cards in

his possession, and handing them to the gentleman, asks him to replace the card himself and after doing so to shuffle the pack thoroughly. No matter how much the pack is shuffled, the performer upon receiving it, can easily discover the chosen card, it being the only straight one in the pack. He glances under the blindfold, while asking some one to furnish him with a knife. After he has located the card, he brings it to the top by means of the pass and then throws the pack on the table, immediately spreading it out thoroughly, using both hands, taking care to keep the chosen card in view. The finish of the trick then proceeds as already described, the conjurer impaling one of the cards, which turns out to be the one previously selected.

By slightly modifying the process, the effect of the trick can be greatly increased by having three cards chosen and piercing and displaying them successively. For this purpose a somewhat different method is adopted. After the cards have been selected and are returned to the pack, which the conjurer himself holds, he makes the pass at a suitable moment, thereby bringing the cards to the top and after palming them off by means of the Buatier Palm, allows the pack to be shuffled. Upon its return, he secretly replaces the palmed cards and spreads them on the table, arranging it so that the three

cards are not situated suspiciously near one another, taking excellent care however to remember their exact location. He must also bear in mind, which one of them is the first card, which one the second, etc. The trick in this form, requires considerable audacity and address on the part of the performer, who will certainly be amply repaid for his trouble in mastering the trick, by the great impression its performance creates.

THE CARD BOX

One of the most useful accessories in Card Conjuring is the Card Box, Fig. 87, which is invaluable for causing cards to appear, vanish or change into others. To all appearances, it is but a plain box of polished wood, consisting of the parts A and B, hinged together, either of which will serve as top or bottom of the box. The inside is usually blackened; but there is another part, not noticed by the spectators, and that is a very thin slab, C, of blackened wood, nicely fitting the inside of the box, and which is held in place by one of the fingers, as the performer freely shows the open box from both sides, inverting it to prove that it contains nothing.

We will suppose for an illustration, that in B lies a card, face downwards, being hidden by the

slab C. The box thus prepared, may be freely shown, apparently empty, as described above, and then closed by means of lid A. (This, at least, is the method usually adopted, although I, myself, let A form the bottom of the box and

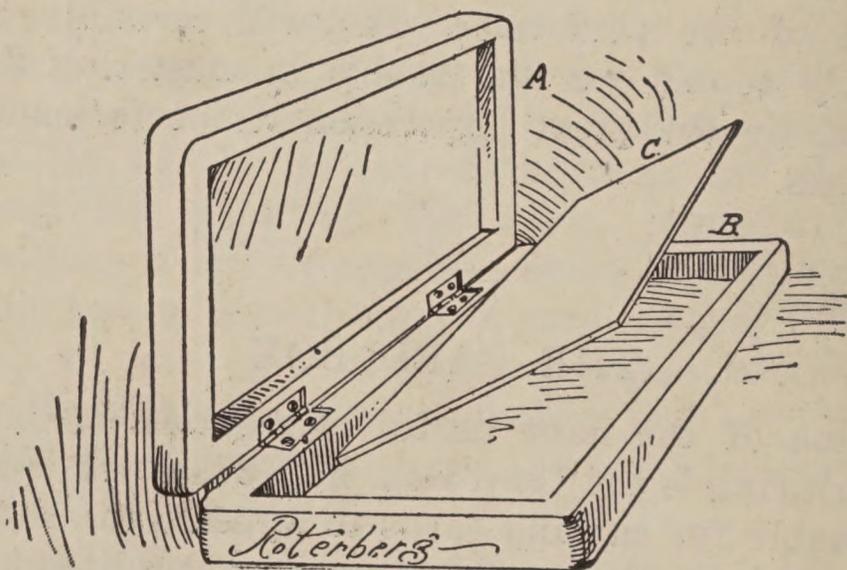


FIG. 87.

adroitly close prepared side B on it as the cover, by which process, I dispense with the necessity of turning over the box.) In placing the closed box upon the table, or giving it to some person to hold, the box is secretly turned over, so that B is now uppermost. The false slab C falls into A, causing the concealed card to be revealed when the box is opened. By using a reverse process, the box is made to serve for the vanishing or changing of cards.

THE MECHANICAL CARD BOX

Another excellent contrivance, by the aid of which cards are made to vanish, appear or change, is the Mechanical Card Box, depicted in Fig. 88. The superiority of this box over that just described lies in the fact that the Mechanical Box, after being shown empty, is held and closed by a gentleman, who, after opening it a minute later, discovers in it a card

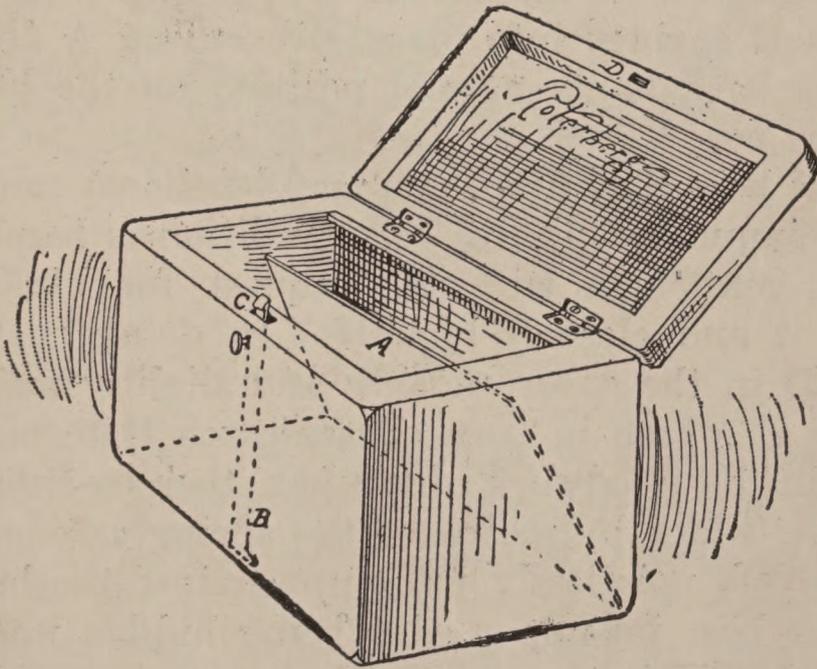


FIG. 88.

that the performer desired to have appear. The spectator is then invited to inspect the box and fails to find any indication of trickery in its construction.

A (Fig. 88) represents a slab, pivoted in the

bottom corners of the box. At this place, hidden by the wood-work, is inserted a coiled watch spring, which is fastened to one of the pivots of A, tending to force the slab against the back of the box. To set the apparatus for the trick, the card desired is placed on the real bottom of the box, and by pushing a pin through a minute hole from the back of the box, the slab A is pushed inward as indicated in the diagram and folded down on the bottom of the box, where a catch B springs into place, preventing A from flying back to its normal position on the back of the box.

The box, thus prepared, may be shown empty with impunity, and in this condition is handed to a gentleman with the request for him to lock it and close it himself. In doing so the slot D in the cover engages and slightly moves latch C, which in turn causes catch B to move within the woodwork of the box, thereby releasing A, which by means of the spring at one of its pivots noiselessly folds up against the back of the box, its upper edge being hidden under a slight projection of the box proper, so that now the apparatus may safely be passed for inspection with no danger of detection.

THE NEW BRASS CARD BOX

Conjurers, who desire something especially

neat, novel and clever in the way of a Card Box, will do well to purchase the New Brass Card Box, illustrated in Fig. 90. This box is made of metal throughout and is just large enough to contain a card. It is scarcely an

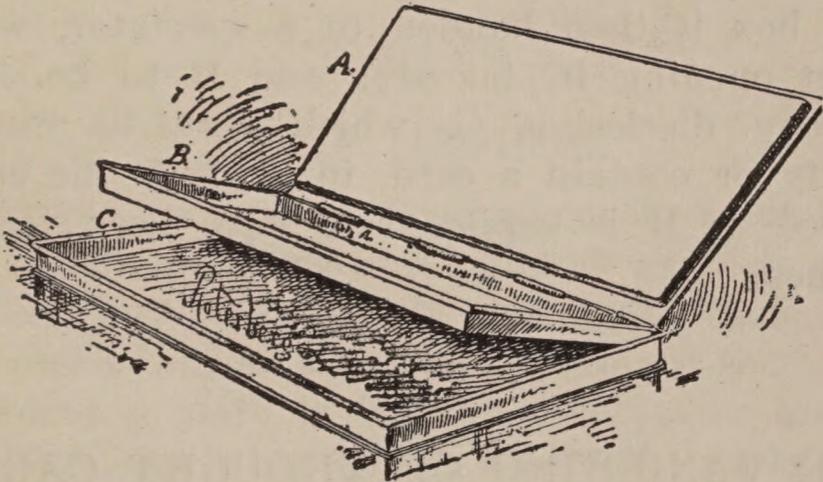


FIG. 90.

inch in height, thus making it appear as if there was no chance for trickery in the construction. Yet, when a card is placed into it and the box closed and given to a spectator to hold, he will, upon opening it, find that the card has either vanished or changed into an entirely different one, according to the arrangements of the performer.

The secret of the trick lies in the fact that there are really two boxes, B and C, neatly nesting and connected by the same hinges to the lid A, which is of such shape as to fit very

snugly into part B. Previous to performing the trick, B, which is nearly of the same depth as C, is placed in the latter, and the box may, in this state, be freely shown. After the card has been placed in B, the box is closed, pressing A into B, in which it becomes firmly lodged. The box is then handed to a spectator, who, upon opening it, takes A and B to be one, thereby disclosing C, which may be either empty or contain a card, into which the card placed in B is supposed to have been transformed.

THE VANISHING OF THOUGHT CARDS

In this rather neat trick several cards that the spectators have mentally selected from a number of cards spread out before them are caused to mysteriously disappear.

The secret of the trick lies in the preparation of the cards, which are double-faced, one side of the pack showing twenty-six certain cards, while the other shows a similar number of different cards. Spreading out the cards before the eyes of the company, the conjurer requests several persons to note and bear in mind any of the cards they see. In order to cause the cards to vanish he simply closes the pack and turns it over, without being observed, then

spreading the cards again. As an entirely different set of cards is thus presented to the spectators, they are unable to locate their respective cards among them.

X RAYS.

FIRST METHOD.

From a pack of unprepared cards, a number, say nine, are selected and placed, by their several holders, into opaque envelopes, which are then sealed. The closed envelopes are then collected on a plate or tray by a volunteer assistant, who, at the performer's request, hands him any one of the envelopes, which the conjurer places to his forehead and instantly tells the name of the card contained therein. The envelope is then opened by a spectator and is found to contain the card the performer predicted. The contents of the remaining envelopes are next read in the same apparently miraculous manner, the performer, with his usual love of the truth, attributing the experiment to the use of the celebrated Roentgen rays.

The envelopes used are perfectly white on the outside and blue on the inside, whereby they are rendered opaque. Eight of them are marked after a plan shown in Fig. 91, the

marking consisting of a small dot on the face of the envelope.

The dot on the first envelope is placed in the upper left hand corner, the dot on the second one in the middle of the upper edge,

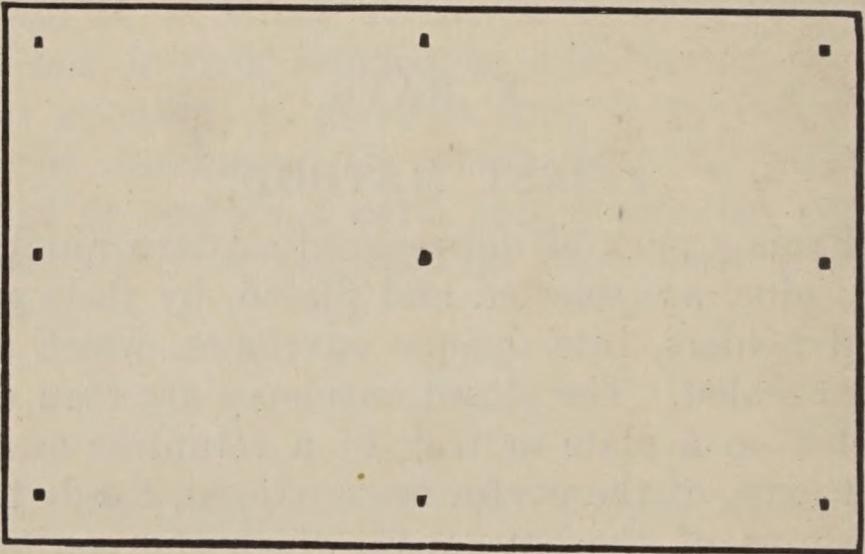


FIG. 91.

the third in the upper right hand corner, etc., the last (ninth) envelope being devoid of a mark.

For each envelope the conjurer has memorized the name of a playing card, as, for instance, the Nine of Clubs for envelope number one, the Ace of Diamonds for envelope number two, etc. These nine cards are picked out of the pack and are then placed on top of the latter. The marked envelopes are placed in a corresponding order, on top of a packet of similar,

but unprepared, ones. Thus equipped, the conjurer allows the pack to be shuffled, previously palming the nine cards from the top and replacing them, without being observed, after the pack has been returned. He then makes the pass and forces the nine cards on different spec-

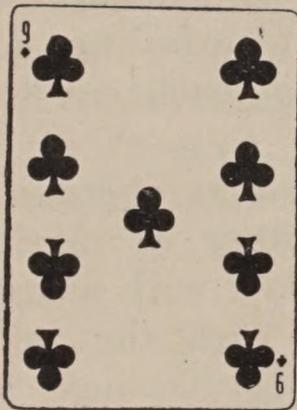


FIG. 92.

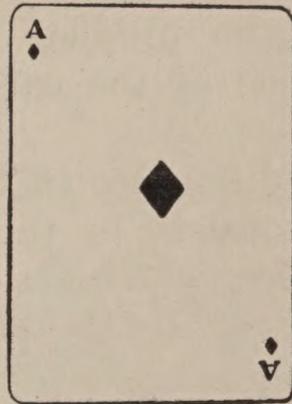


FIG. 93.

tators, noting, as he goes along, the order of the persons selecting the cards. He next takes the heap of envelopes and distributes the nine uppermost ones in exactly the same rotation as the cards were forced. Each spectator is told to insert his card and seal it, and all of them are collected as described. All the performer does, in order to become acquainted with the names of the cards enclosed in the envelopes, is to note the position of the mark near the edge, for the cue to the card contained therein.

SECOND METHOD.

In this vastly improved form of the preceding experiment the conjurer is securely blindfolded, and, as a further handicap to his clairvoyant powers, the nine envelopes are covered by a handkerchief, before being given to him. Despite these apparently insurmountable difficulties, he predicts, with unfailing accuracy, the name of the card that each envelope contains.

The difference in the *modus operandi* of the trick consists in the manner of marking the envelopes, which are pricked with a fine needle instead of being dotted with the ink. This pricking raises a slight protuberance, which is made more prominent and more lasting by being touched with the tiniest drop of mucilage, which, when dry and hard, causes the mark to be easily detected by the fingers.

Otherwise the trick proceeds in exactly the same manner as described in the last method, with the addition of the blindfolding of the performer and covering of the envelopes. As the conjurer does not require his sight for this form of the trick, the blindfolding does not affect him; while, so far as the covering of the envelopes is concerned, their marks can be read through the texture of the handkerchief, the tiny projection being easily felt and interpreted.

THE BALANCED CARD

In the course of some trick in which the performer has occasion to use a silk hat he demonstrates that he is a juggler as well as a magician by taking a selected card and balancing it in an upright position on the crown of the hat, then going among the company, continuing to balance the card in this position. The card is then removed and, together with the hat, passed for inspection.

As usual the secret is a very simple one. To

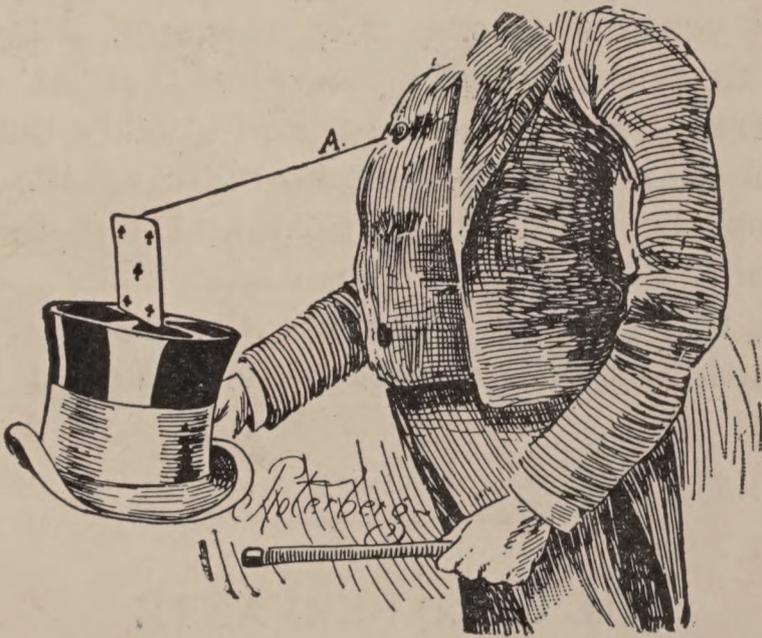


FIG. 94.

the upper button of the conjurer's vest is tied a blond human hair about sixteen inches in length. To the lower end of this hair is at-

tached a very small pellet of adhesive wax. After a card has been chosen, the performer, on his way to the stage, obtains possession of the waxed end of the hair and secretly presses it against the middle of the upper end of the selected card, which he stands upright on the center of the crown of the hat, holding it in such a manner and at such a distance from his body that the hair is drawn taut, the card leaning slightly toward the spectators (Fig. 94). As the hair is practically invisible to the naked eye, especially in the evening, the performer can safely venture among the company, allowing them to witness the mysterious feat at close quarters. Seizing the card, and quickly detaching the wax with the fingers, allowing the hair to drop, he passes both card and hat for inspection.

For the sake of clearness the hair in our illustration is shown much heavier than it is in reality.

THE CARD SERVANTE

In many tricks with cards it is necessary that a pack of cards, after having been examined and shuffled, is to be exchanged for a pack prearranged or otherwise prepared. To accomplish this neatly has so far been a rather dif-

ficult matter, but since the introduction of the Card Servante, Fig, 97, the task of exchanging packs has become a comparatively easy one. The apparatus is simplicity itself, consisting in the main of a metal rim A, to which is sewn a rather shallow bag of black cloth. To this rim is attached a flat strip of metal, to which is riveted a spring clip B. By means of a sharp

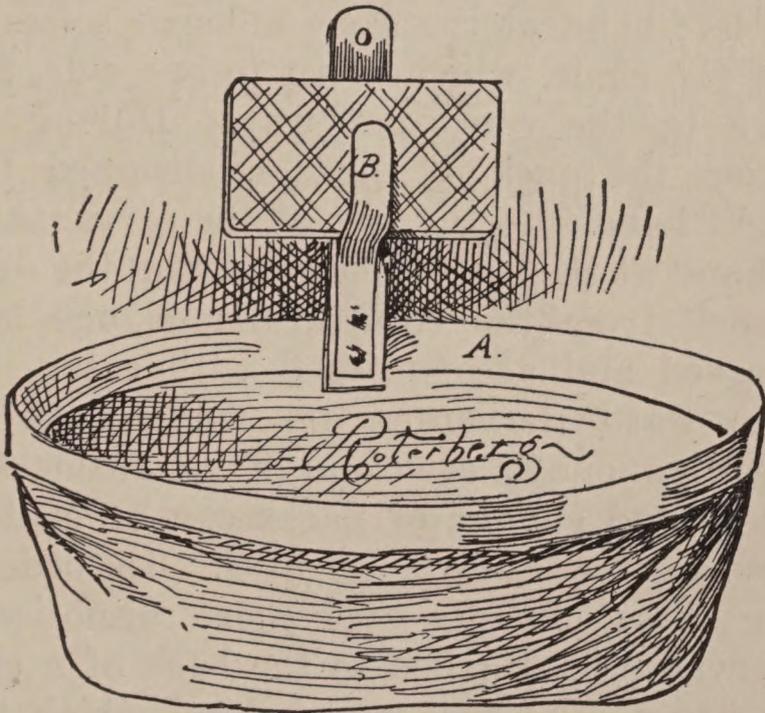


FIG. 97.

point protruding from the rear of A the apparatus can be quickly attached to the back of a suitable chair by pressing the sharp point into the woodwork of the upper part of the frame. In clip B is inserted the pack of cards

which the conjurer intends to substitute for the examined one in the course of the trick. To do so he proceeds in the following manner:

Holding the pack with the right hand, he seizes with the same hand the upper part of the chair in such a way that the thumb alone is visible, the rest of the fingers being hidden by the back of the chair.

The left hand at the same moment seizes the seat of the chair, which is set to one side, as if it were in the conjurers way. During this operation the pack of cards is dropped from the right hand into the bag of the servante, the right hand at the same time removing the duplicate pack from the clip B, the change being unobserved and accomplished with ease.

Some Card Servantes are made with two spring clips, one at each end of the frame A, so that a second change of packs can be made by the use of the same apparatus. In order to render these changes still more unnoticeable the Servante is attached to the back of a chair, which has a cane back and behind which there is seemingly no chance of concealing anything. To accomplish this result the wily conjurer has simply to render the caning opaque by tacking over rear a piece of black velvet, behind which he attaches his Servante in the usual manner. This very ingenious way of preparing the back of a chair can be used to great advantage in other

conjuring tricks. It is impossible to detect the preparation at a slight distance, as a trial on the part of my reader will easily demonstrate.

RAPID TRANSIT.

For the performance of this clever trick it is necessary that the performer should place a duplicate of a certain card, say the Six of Spades, in the pack. After having successfully forced one of these two cards, he invites a spectator to step forward and assist him in

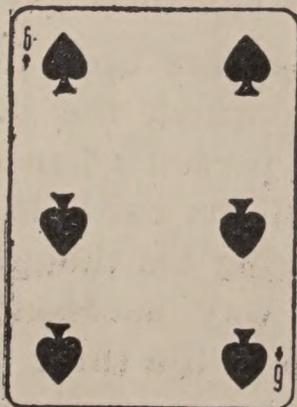


FIG. 98.

the experiment about to follow. The gentleman is first requested to empty the inside pocket of his coat and to place the selected card into the now empty pocket. While the gentleman is doing this the conjurer secretly palms the duplicate Six of Spades, and, addressing the spec-

tator, exclaims: "Upon second thought, I think it will be best if we replace your card in the pack!" at the same time reaching into the spectator's pocket and appearing to remove the selected card. He really takes out the palmed Six of Spades, which, after showing, he replaces in the pack. Commanding it to vanish, he "ruffles" the pack and asks the gentleman to feel in his pocket, to which the card, to all appearances, has returned.

THE CONJURER'S PREDICTION

Three spectators are each requested to think of a card, after which the performer successively seizes each person's hand and asks him to think intently of his card, looking him in the eye, as if fathoming his thoughts. Stating that he has in this way successfully devined the respective names of the three cards, he proceeds to write their names on three slips of paper, which he rolls up and places in a glass. The three spectators are then asked to remove their cards from the pack, which, being counted, is naturally found to contain forty-nine cards, which, with three removed, makes a correct total of fifty-two. The persons then place their cards in a small shallow box, held by the performer, while the remainder of the pack is placed on a

second inverted glass. The selected cards now disappear from the box, which is shown to be entirely empty, and reappear in the pack. The slips of paper in the first glass are opened and are found to contain the correct names of the mentally chosen cards.

For the performance of this trick the conjurer requires an assistant, stationed behind the scenes, and who holds in readiness a number of slips of paper on which is written, “— of Hearts, — of Clubs,” etc. Furthermore the performer needs a card box, a pack of fifty-two cards, arranged in a certain known order, and a duplicate pack, consisting of only forty-nine cards. This pack is placed on the servante, and under the performer’s vest or in his pochette are concealed three indifferent cards. After the three persons have each thought of a card, the conjurer makes a pretense of thought reading as described, and then feigns to write the names of the cards on the slips of paper, which he rolls up and places in the glass. The spectators then remove their cards from the complete pre-arranged pack, which the performer immediately exchanges for the pack of forty-nine cards on the servante. While the cards in the latter are being counted, the assistant, under the pretext of bringing in the Card Box, enters, and while placing the box on the table obtains possession of the cards on the

servante and secretly carries them behind the scenes. Rapidly running over the cards, he notes the missing ones and fills in their values, as, for instance, King, Four, Nine, on the slips of paper, lying in readiness. These he rolls up and brings out concealed in the hand, holding the second glass. During the time the pack has been counted and three chosen cards placed in the Card Box. Requesting the gentleman who has counted the pack to hand it to him, the conjurer secretly adds the three vested cards and places them on the second glass, which is handed him by the assistant, who manages, unobserved, to give him the rolled up slips of paper. The cards are now told to disappear from the box and to return to the pack, which is then counted, proving the order to have been obeyed.

All that now remains for the performer to do is to exchange the three palmed slips received from the assistant for the ones in the glass. This he can easily do in the act of handing them to a spectator, or by taking the slips out of the glass by the right hand and pretending to transfer them to the left, really palming them and at the same moment showing the papers concealed in the left hand.

THE SMALL CARD FRAME

FIRST METHOD

One of the best and most mystifying appliances to be used in connection with card tricks is the small Card Frame or Sand Frame, which, although not of recent origin, is described here for the reason that some of my readers may not be acquainted with the detail of its construction.

The Sand Frame consists of a frame proper, in which the glass is fastened permanently, and a removable back occupying the space behind the glass. The frame, with the back in position, is first shown to be unprepared, and, after being covered with a borrowed handkerchief, is given to a lady to hold. A card is then selected, placed in a piece of apparatus, as, for instance, the Card Box, and commanded to vanish from there and appear under the glass of the frame. The handkerchief is removed and the change is seen to have occurred. The back of the frame is then taken out and the card removed. The frame and cards are then inspected, and, there being nothing but the transparent glass and the frame itself, the construction of which shows no trickery, preparation seems impossible.

The secret is a very ingenious one. The glass in the frame really consists of two sheets, separated by a small space, for reasons which will

become apparent immediately. The sides and upper ends of these two glasses are hermetically sealed, while the lower end is left open. This opening corresponds with a secret hollow space in the lower end of the frame, which is filled with fine sand, which is of the same color (either white or black) as the removable back of the frame. Prior to the trick a card is placed between the back and double glass of the frame, which is then turned upside down. The sand thereby leaves the cavity in the lower end of the frame and fills the space between the glasses, causing the frame to appear as if it were entirely empty. While the latter is being covered with a borrowed handkerchief, it is secretly inverted, whereupon the sand runs back into the hollow space, causing the concealed card to become exposed.

In passing the apparatus for inspection the conjurer exercises due care in preventing the frame from becoming accidentally turned upside down, thus betraying the secret of the trick. The best plan for the performer to follow in this is to hold the frame in his own hand, and, taking it among the company, show it from all sides.

My readers will readily perceive how useful this clever contrivance will prove for the appearance and vanishing of selected cards, the beauty of the trick lying in the fact that, to the

minds of the spectators, there is apparently no chance for trickery in the simple construction of the frame, glass and back.

SECOND METHOD

This version of the Small Card Frame Trick is comparatively little known, and will, therefore, be of interest to most of my readers. The plan used is entirely different from the one employed in the first method. All parts of the apparatus, that is, frame, glass and back (which is kept in place by means of a pivoted cross piece) being taken apart at the end of the trick and passed for inspection.

The card is previously concealed between the glass and back same as in the older form, differing therefrom that instead of being hidden by sand, a removable curtain or a piece of cloth is used, the cloth, of course, being of the same color as the back of the frame. The upper end of this small curtain is stiffened slightly by having glued thereto a narrow strip of card board, which protrudes a trifle at the back, coming out between the frame and back. In removing the handkerchief, with which the frame has been covered, the conjurer seizes the protruding end of the curtain at the same time and carries it away with the handkerchief (Fig. 109), causing the concealed card to become exposed, and as there is now no trickery about

the apparatus it may be taken apart and passed for examination. While this is being done the

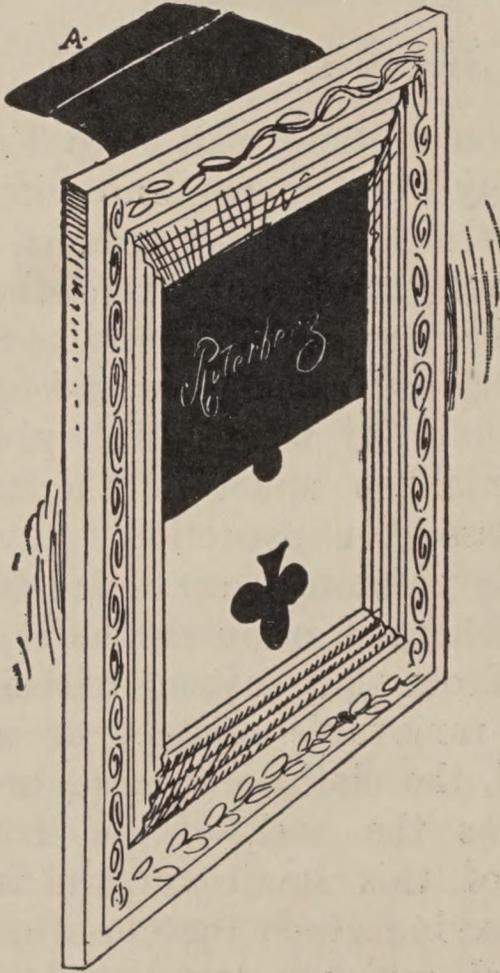


FIG. 109.

conjurer has ample time to remove and dispose of the curtain concealed in the borrowed handkerchief.

THE CARDS AND MIRROR.

In this trick three cards are selected and are shuffled into the pack, which the performer throws against a mirror. All the cards fall to the floor with the exception of the three selected ones, which remain attached to the glass.

Previous to the performance the conjurer takes duplicates of the cards that he intends to force, and after placing one of them, say the Queen of Diamonds, on top of the other card, which we will suppose to be the Five of Spades, passes a fine thread through the lower left hand corner of both cards. Above and below the cards a knot is made in the thread, which thus practically forms a rivet. The Five of Spades

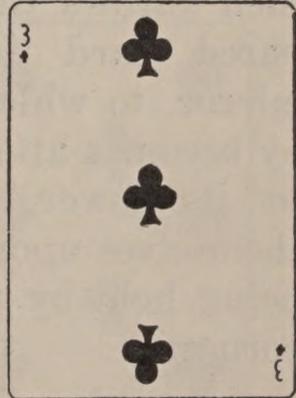
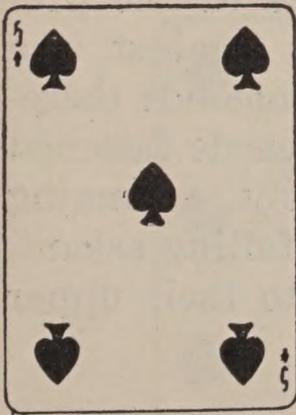


FIG. 112.

FIG. 113.

FIG. 114.

is now pushed over towards the right and the remaining card, the Three of Clubs, is placed on the Queen of Diamonds and is secured by

means of a second thread rivet to the lower right corner. To each of the upper corners of the Queen of Diamonds, a fine white thread or hair is then attached and connected with the Five of Spades and Three of Clubs so arranged as to hold the two end cards in a slanting position, suspended from the middle card the Queen of Diamonds. To the back of the Queen, a pellet of adhesive wax is then attached, whereupon the three cards thus prepared are vested.

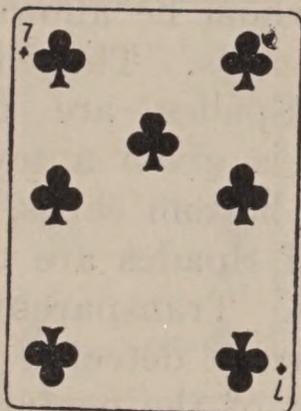
Three similar cards are now forced and are shuffled into the pack by the spectators. While they are occupied with this, the conjurer secretly obtains possession of the prepared cards, palming them and upon receiving the pack, unobservedly adds to it the three duplicates. He then throws the pack, waxed side of the prepared card foremost, squarely against the mirror, to which the Queen of Diamonds thereby becomes attached and the two cards fastened to its lower corners immediately arranging themselves upon either side of it, falling askant, being held by the hair attached to their upper corners.

SINGULAR TRANSPOSITION.

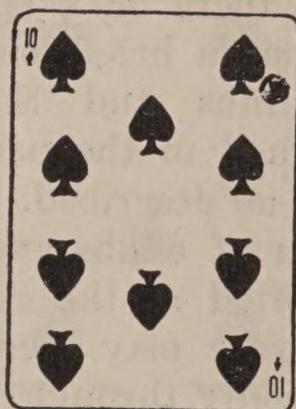
FIRST METHOD

A spectator is requested to select two cards at random, to insert them in the middle of the

pack, and finally to place it on the table. This being done, the performer states his intentions of passing the two selected cards from the center to the bottom of the pack, by simply giving it a severe blow with the hand. No sooner said than done, for upon turning over



74.



75.

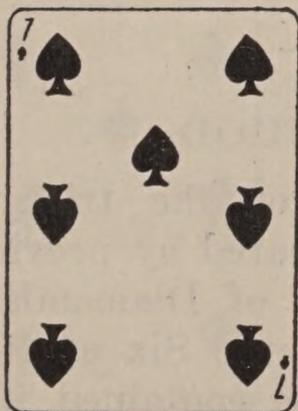


FIG. 76.

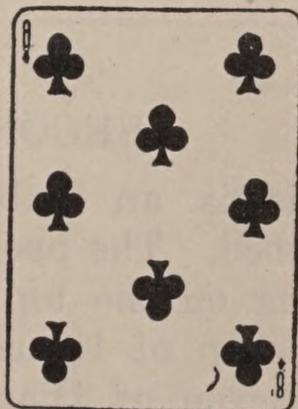


FIG. 77.

the pack, the two cards are discovered on the bottom as promised.

The secret of this very deceptive feat is

simplicity itself, a slight previous preparation being necessary. The conjurer has picked out the Seven of Clubs and Eight of Spades, and placed them on the bottom of the pack, while he takes the Eight of Clubs and Seven of Spades, and placed them in the center, forcing them from there on a spectator, whom he allows to get but a brief look at the cards. The Eight of Clubs and Seven of Spades are then returned to the pack, which is given a severe blow as described. The two bottom cards, the Seven of Clubs and Eight of Spades are then exhibited as the chosen ones. Transparent as this ruse may seem, it is rarely detected and then only through the neglect of the performer in his misdirection. *Probatum est.*

SECOND METHOD.

This is an elaboration of the trick just described. The pack is prepared by previously placing on the top the Six of Diamonds and the Seven of Hearts, while the Six of Hearts and Seven of Diamonds are contained in the middle of the pack, with the finger above them ready to make the double handed pass. Thus prepared the performer advances to a spectator and requesting him to draw two cards, makes the pass and forces the Seven of Diamonds and

Six of Hearts from the center of the pack. The spectator is told not to look at the face of these two cards, but to place them on his lap or on the table. The pack is then handed to him and he is invited to select any other card at random from the middle of the pack, and to mark it on

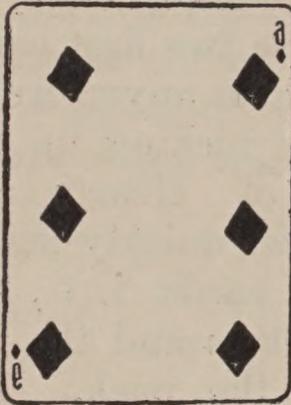


FIG. 78.



FIG. 79.

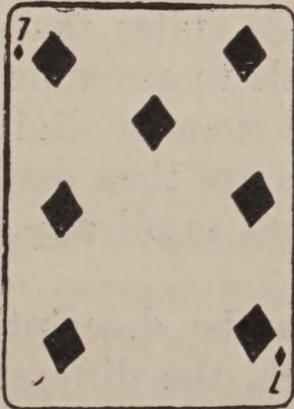


FIG. 80.

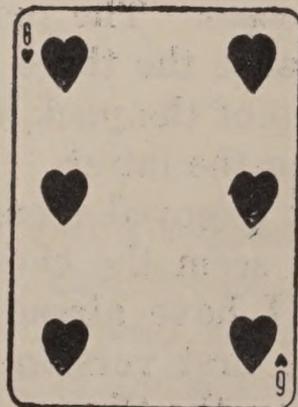


FIG. 81.

the face side. While this is being done, the conjurer takes the pack and making the pass, thereby bringing the two cards on top, which

as will be remembered are the Six of Diamonds and Seven of Hearts, to the center, still keeping the two heaps divided by the little finger. The spectator is then asked to return the marked card to the pack, which the performer opens at the very place where the Six of Diamonds and Seven of Hearts are situated. He next requested the spectator to take the two first cards that he drew and to replace them anywhere in the pack. As the spectator is picking up the designated cards, (the Six of Hearts and seven of Diamonds) the conjurer quickly makes the pass and brings all three cards, i. e., the marked ones, the Seven of Hearts and the Six of Diamonds to the top of the pack. The spectator does as he is bidden by inserting the two remaining cards in the pack at any place he chooses. The performer then states that he will cause the three chosen cards to assemble at the top of the pack, at the same moment slightly ruffling the latter. Three cards are then deliberately removed from the top and to all appearances, seem the chosen ones.

As I have already stated in the description of the first version of the trick, the difference between the Six of Hearts and Seven of Diamonds and the Seven of Hearts and the Six of Diamonds, is not at all apt to be noticed, especially if the performer keeps the attention of the spectator engaged by the judicious use of patter.

VICE VERSA

For this excellent trick, it is necessary to have two similar cards, which are placed on top of the pack. Asking some one to come forward and to shuffle the cards, the conjurer palms the two cards from the top and replaces them when the pack is returned to him. Making the pass, he forces one of the duplicate cards, which we will suppose to be Aces of Diamonds, and while the spectator is looking at his card and showing



FIG. 120.

it to the audience, at the conjurer's request, the latter quickly makes the pass, thereby bringing the second Ace back to the top and palms it. He then gives the pack to the temporary assistant and asks him to shuffle his card into the pack. Showing him the card that is now at the bottom of the pack, he gives it to the gentleman and requests him to show it to the company.

We will suppose this card to be the Jack of Clubs. The gentleman is invited to choose one of two envelopes lying on the table and to open it, the conjurer accompanying his request with a gesture of the right hand, which at the same time enables him to exchange the Jack of Clubs in his right hand, for the Ace of Diamonds on the top of the pack. This latter card, which everyone supposes to be the Jack of Clubs, is inserted face downward in the chosen envelope, which is selected by the spectator himself, who



FIG. 121.

is afterwards told to write the name of the card, "Jack of Clubs," on the outside of the envelope, which is then given to some one to hold.

As will be remembered, the Jack of Clubs is still on the top of the pack. Running the cards before the eyes of the spectator, the performer invites him to point out the first card chosen, that is, the Ace of Diamonds; himself, of

course, professing ignorance as to its value. After this card has been found and removed, the performer exhibits it and deftly exchanges it for the Jack of Clubs on top of the pack, which is now enclosed in the remaining envelope, which is marked as containing the Ace of Diamonds and given to another spectator to hold. The performer now describes what has apparently taken place and then commands the two cards to change places. The envelopes are opened by the person holding them and the performer's command is found to have been obeyed.

MYSTIC DIVINATION

The conjurer introduces an ordinary pack of cards, and, after shuffling it thoroughly, invites the spectator to cut it as often as he pleases. Then, turning his back to the gentleman, he requests him to divide the pack into as many heaps as he desires, the heaps to be laid in successive order on the table. One of them is then to be chosen and covered with a handkerchief by the gentleman. This packet of cards, enveloped in the borrowed handkerchief, is placed in the spectator's pocket by the performer, who then proceeds to call out or write on a blackboard the names of a number of cards. The gentleman

is requested to remove the cards from his pocket and finds that their names are in conformity with the predictions of the performer.

The secret of this novel trick is, as usual, a very simple one. The pack used is prearranged after the formula of "Eight Kings threatened to Save, etc." and is given a False Shuffle by the conjurer, who then allows the pack to be cut as often as desired, knowing that simple cutting will not disturb the order of the cards, which are next divided into a number of heaps, one of which is covered by a borrowed handkerchief, preferably of white silk.

In the act of placing the packet in the gentleman's pocket, the conjurer slightly stretches that part of the handkerchief which surrounds the cards, and is thus enabled to read the top card through the fabric. Upon becoming acquainted with the name of the card, he can easily tell, by means of his formula, the names of the cards following it. In order to be able to tell the number of cards contained in the handkerchief, he simply looks at the top card of the heap which occupies the place next to the chosen one. This card serves as a cue to the name of the card at the bottom of those in the handkerchief.

THE CARDS RISING THROUGH THE AIR

In this form of the Rising Card Trick, the

performer holds the pack in the right hand and commands the first one of the selected cards to rise. The card leaves the pack as commanded and is seen floating through the air into the conjurer's left hand, which is held some three feet above the pack. The card is seized, shown from all sides, and the same process repeated with the remaining chosen cards.

Each one of the cards that rises in this mys-

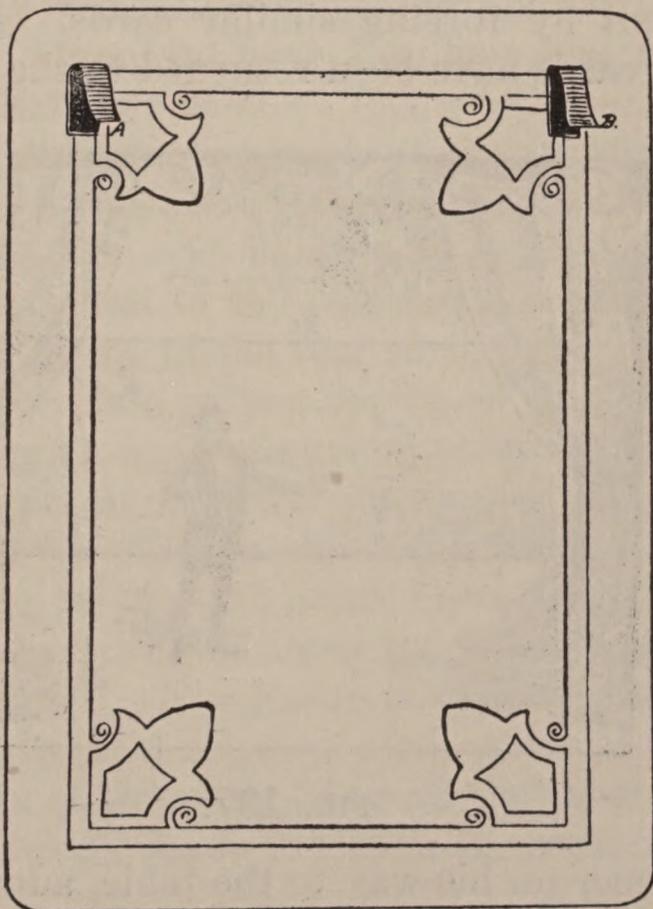


FIG. 136.

terious manner, is slightly prepared by gluing on the back two small strips A B cut from cards of a similar design. The strips are bent over in the shape of a hook as indicated in Fig. 136.

For the sake of distinctness the hooks are made very perceptible in the diagram, although in reality they are hardly noticeable, especially if cards of an intricate pattern are used. These cards, all prepared alike, are concealed about the person of the conjurer, who commences the experiment by forcing similar cards. After the forced cards have been returned to the pack, the

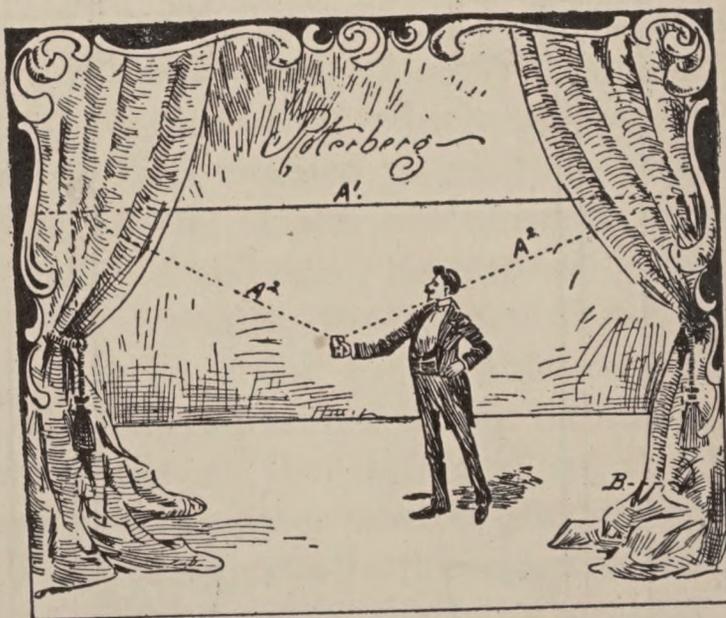


FIG. 137.

performer on his way to the table, adds to it the prepared cards, placing them on the top.

Stretched horizontally across the stage at a

distance of about six feet or more from the floor, is a black silk thread A, Fig, 137, directly under which the artist takes his position. One end of this thread is fastened to a hook behind the left wing, while the other end passes through a screw eye attached behind the right wing, and is allowed to hang down three or four feet. To this end of the thread it attached a small bag which contains a few shot, the whole arrangement serving simply as a weight to pull up the card. Care must be taken to have the bag just a trifle heavier than one card.

While stating what is about to take place and indicating the process by a gesture, the performer elevates the left hand and with it brings down the thread to the position A2, and slips it under the hooks, of the rear card, (A B Fig 136) holding the pack rather firmly, so that the card will not make a premature appearance. At the proper time, he slightly relaxes his hold on the cards and the rear one is slowly carried, by the thread, up to the left hand, elevated to receive it, which in bringing down the card, fetches the thread as well. The latter is slipped under the hooks of the next selected card, which is now on the bottom of the pack. Thus all the chosen cards are successively made to rise in the same manner as the first one.

THE EXCELSIOR RISING CARDS

In this trick, we become acquainted with a superior form of the Rising Card Trick, which has the great advantage over the other method in that no specially prepared cards are required. After the pack has been given to the spectators with the request to select any cards they desire, and after these cards have been returned to the pack, it is given a vigorous shuffle and placed into a handsome metal case, open at the top, front and back, as shown in Fig 138. This case is then placed on a small side table or stand, which is not draped in any way and the top of which is comparatively thin, giving the whole an appearance which precludes all idea of preparation.

At the word of command, the first one of the chosen cards rises out of the pack. It is seized by the conjurer, who passes it and also the card case and remaining cards, for inspection, requesting the spectators to shuffle the cards once more, before replacing them in the case, which is then placed on the table and the next card made to rise. This process is repeated until all the chosen cards have made their appearance, the performer freely showing the case and cards which are shuffled each time before a card rises.

The trick, in this instance, lies in the table, the leg of which contains a piston set in motion by a thread, in the hands of an assistant. The pis-

ton, rising, causes a curved clock spring to push upward through a small hole in the table top, its points (BB, Fig. 138) engaging the top card, which is one of the chosen ones, forcing it up and out. As this happens on the rear side of the pack, the process is neither seen nor suspected by the company. As the performer removes the risen card, the assistant relaxes his hold on the thread

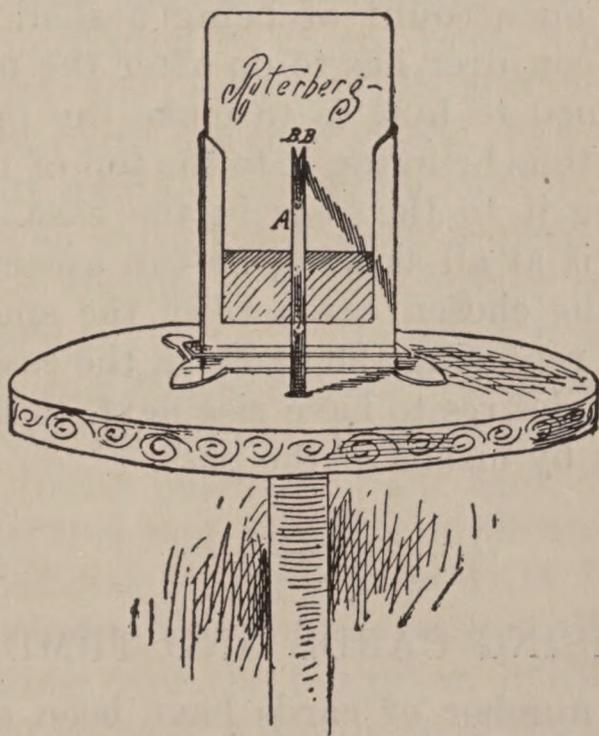


FIG. 138.

attached to the piston, which recedes within the table leg and carries with it the clock spring fastened to its upper end. In this manner all the chosen cards are successively made to rise.

The method of discovering what cards have

been chosen, is rather unique. The pack that is handed to the spectators with the request to choose from it any cards they like, is an unprepared one, which, however, is adroitly changed by the performer for a narrower pack, while the selected cards are still in the possession of the spectators. These cards, when replaced in the narrow pack, can easily be distinguished from the others on account of being a shade wider. So, all the conjurer has to do after the pack has been returned to him, is to make the pass at a wide card, thus bringing it to the top of the pack and placing it to the rear in the case. If the performer is at all skillful, he can ascertain the names of the chosen cards from the spectators, and before replacing the cards in the case, bring the card he desires to have rise next, to the back of the pack by means of the pass.

THE RISING CARDS AND TUMBLER

After a number of cards have been selected, they are returned to the pack, which is then shuffled and placed, for the time being, on the table. The conjurer then introduces an ordinary tumbler, which is just large enough to contain the cards, which are then placed into it. Retiring, at some distance, the performer asks the first person who took a card, for its name, and

upon being informed, commands the card to rise out of the pack. His command is instantly obeyed, whereupon, he seizes the card and immediately passes it for inspection. In the same manner, the other cards rise out of the glass, and finally, both pack and glass are examined to prove absence of all preparation.

The cards used are, of course, forced and are placed indifferently in the pack, which is laid down while the performer exhibits the glass, into which the cards are then placed; but not the first pack, but another one lying next to it on the table. The substituted pack is prepared in the following manner: In the upper edge of the first card a slit is made into which is engaged the end of a fine black thread, which is prevented from being pulled out by a knot, in the end of it. The thread passes over the back of this card and upon it is then placed a duplicate of the last card, that the conjurer intends to force. The thread is led upward on the back of the last card, and passing over the top of an indifferent card and down its back, a duplicate of the next card is then laid on the thread, which passes up and over another indifferent card. This process is continued until all selected cards are so arranged in the pack, that a pull on the thread will cause them to rise in succession, while the indifferent cards over which the thread passes, are left undisturbed. When the prepared pack has been

inserted in the tumbler, it is an easy matter for the assistant, in the possession of the end of the thread, to cause the cards to rise at the performer's command. After the last card has risen, the conjurer with the right hand takes the pack out of the glass, seizing the latter with the left hand, and advances towards the company to show that the cards and tumbler are unprepared. The assistant retains his hold on the thread, thereby pulling it out of the slit in the first card, and thus removes all traces of the *modus operandi*.

If the performer desires to dispense with the assistant, he must have fastened to the end of the thread a bent black pin, which is secretly hooked into the trousers. Retiring to a distance sufficient for the thread to become taut, he commands the first card to rise, at the same time retreating a trifle, thereby causing the card to be forced out by the thread. Showing this card and placing it on the table, he again moves backward and causes the next card to rise, continuing in this manner until all the cards have appeared. Finally he secretly detaches the hook from his trousers and in removing the cards from the glass, pulls the thread out of the slit in the front card.

A COMEDY OF ERRORS.

FIRST METHOD.

This is the same trick that has just been

described, with the addition that every card that rises, undergoes same transformation during the operation. The first card that ascends, usually a Jack, comes out with its back towards the company, and upon being reprimanded for this offense, visibly turns around and then continues rising with its face towards the spectators. The second card to the performer's obvious consternation, is a blank one, which, however, changes into the selected card. The third card has a corner missing, which at the conjurer's command instantly appears on it.

The cards used for the experiment are mechanical ones, a detailed description of which will be found under the proper heading. The first card is the Turning Card, the second one, a card constructed on the same principle, excepting that the back of the flap on the upper half of the card is white, causing the card to appear blank, as it rises. The last card is the Improved Torn Corner Card, consisting of an ordinary card, over the corner of which has been placed a pocket, made of black silk.

SECOND METHOD.

In this improved form of the last trick, every card after having performed its particular evolution, is immediately passed for examination. Besides, the additional effect is introduced, the picture of one of the cards, loosens itself from

the card proper and makes a bow to the company.

The cards employed are constructed on the same principle, as employed in the first version of the trick, with this addition that the mechanical part is separable from the card proper.

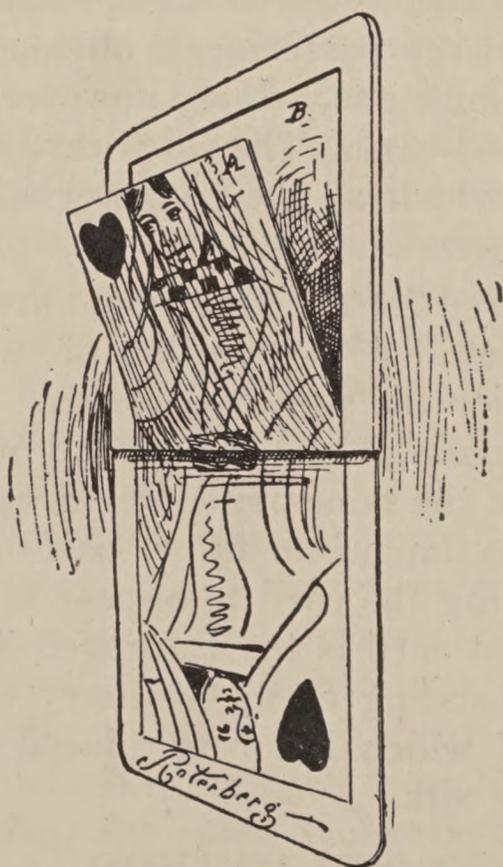


FIG. 139.

In this respect they are identical with the Nonpareil Changing Card, the card proper being passed for inspection, while the trick part is kept concealed in the performer's hand. Fig.

139 illustrates the construction of the card with the loosening picture. Over the upper half of the card a closely fitting pocket is slipped, to the lower edge, of which is hinged, by means of a strip of muslin, the picture A which thus appears to loosen itself from the margin of the card,

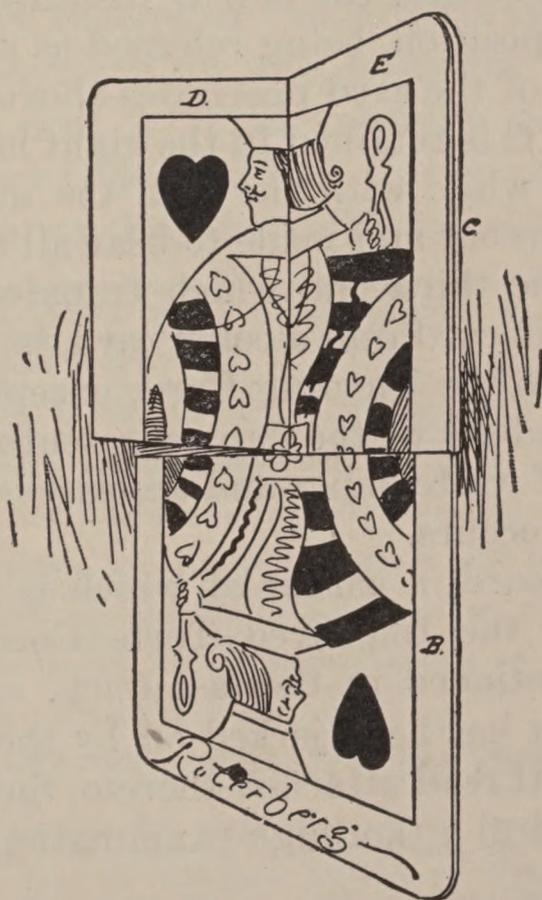


FIG. 140.

when half way out. Seizing this card and transferring it to the left hand, the conjurer draws off the pocket, keeping it palmed in the right.

The card is then given to a spectator with the request to examine it.

The Turning Card Fig. 140 has a similar pocket C to which the flap D is glued. By means of an elastic hinge in the middle of the card, which has previously been folded longitudinally through its center, the flap D instantly resumes its normal position, being released as soon as the upper half of the card protrudes above the pack. The pocket C is retained in the right hand of the performer, while with the left, the unprepared card is given out and made to bear all the examination. The third one which transforms itself from a blank card into a court card, is constructed similar to the Turning Card, except that instead of the back of the flap representing a card, it is made of white paper and appears blank until the change occurs.

The last card, a corner of which is magically restored, is the Improved Torn Corner Card already mentioned in the last trick. After the black pocket has been jerked off by the assistant pulling the thread attached thereto, the card can be subjected to a thorough examination.

[THE END.]

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A Negro farce in 1 act, by J. W. Smith. 4 males, 1 female (the latter played by a male actor)—all black faces. Dr. Squash pulls teeth, cures fits, makes love to Dinah Primrose, and upsets things generally until his patients get together and mob him. Time, about 25 minutes.

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A farce in 1 act. by G. W. H. Griffin. 3 male characters (1 white, 2 black faces). Plain room scene or no scene at all. Time, about 15 minutes. A popular and effective skit for 3 comedians.

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A farce in 1 act, by W. E. Suter. 4 male, 4 female characters. Plain room scene. Everyday costumes. Time, 45 minutes. A flare-up and reconciliation in which two quarrelsome families living under one roof create a whirlwind of boisterous fun which involves servants and all. The piece fetches shouts of laughter, and is good for parlor or afterpiece.

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