THIRTY-TWO

IMPROPTU
CARD TRICKS

and

HOW TO PERFORM THEM

All Easy To Do—No Skill Required

by

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FIFTEEN CARD TRICK

EQUIPMENT: 1. Any ordinary deck of playing cards. 2. Use two ordinary correspondence envelopes.

PREPARATION:

1. Before presenting the trick, lay three of the playing cards on the edge of the table near you. 2. Place the two envelopes on top of three cards, so as to completely hide the three cards from the view of your spectators. (Be careful to see that these cards are completely concealed from view).

PRESENTATION: Hand the balance of the deck to a spectator, and ask him to count out 15 cards—counting out loud—slowly laying the cards as he counts them—face down—on the table. When the fifteen cards have been thus counted out, and are laying on the table—request the spectator who counted out the cards—to pass the remainder of the pack to someone else to hold, or so as not to touch the cards yourself. You may direct the spectator who has counted out the fifteen cards to lay the remaining cards he holds in his hand on the table before him, or just to hold on to the same tightly, so that none may leave his hand.

When the remaining cards have been passed to a third party, or are being held by the spectator who counted out the fifteen cards, you then request the person holding the cards to hold them tightly, so that no card may leave his hands. Now pick up the envelope that conceals the three cards—being particular to pick up the three hidden cards at the same time. Carelessly drop or lay the envelope beneath which you are holding the three hidden cards on top of the pile of fifteen disarranged cards that the spectator has already counted out, throwing the other or second envelope carelessly on top of the first envelope.

Ask any or all of the spectators to carefully examine the two envelopes and be satisfied that they are perfectly empty and just plain envelopes. Request the spectator that counted out the 15 cards to place them in either one of the empty envelopes and securely seal the envelopes (do not have him pick them up one at a time—but all together.) After this has been done ask the spectator to either hold the envelope in his hand or place it in his pocket.

Now turn to the spectator who is holding the balance of the deck and say: “Now continue to guard and hold fast and tight to the cards in your hand. I am going to cause three of the cards in your hands to pass to the cards sealed up in the envelope, held by the other spectator.”

As you say this—make a motion as though you were picking with your thumb and index finger a card from the hand, of the spectator who is holding the balance of the pack of cards—not used in the trick.
Hold your thumb and index finger, between which you are supposed to be holding a card extracted from the spectators’ hand, before the spectator and the others present—making a gesture as if you were throwing the imaginary card toward or into the sealed envelope—held by the other spectator. Repeat this procedure three times, supposedly picking a card from the pack held tightly by one spectator, and making a gesture as if you were throwing the imaginary card toward or into the sealed envelope hold by the other spectator.

After this is done—ask the spectator holding the sealed envelope—to tear open the envelope he holds in his hand or pocket and count out loud the number of cards he holds in the envelope. There will, of course, be 18 not 15 cards in the envelope.

**ADDITION TO THE ABOVE TRICK**

While the sealed envelope is being torn open, and the cards therein counted, you may reach for the balance of the deck held by the second spectator, and as you take them—palm three cards—throwing the balance of the deck on the table away from the pile of eighteen cards which the first spectator is counting out.

When the first spectator completes counting out the eighteen cards and before the effect of the trick has passed off, quickly lay your hand—in which the three palmed cards are held—on top of the eighteen cards that have just been counted out and push the pile of cards back toward the spectator, who has just counted out the eighteen cards saying: “By the snap of my finger, I can—before your very eyes—place or add three more cards to that pile (pointing to the 18 cards), then you will have 21 cards.” Then snap your fingers, and request someone to count out the cards again, and of course, 21 cards will be in the pile.

**AN EASY CARD LOCATION**

This effect, while easy of operation and requiring no skill, will lead the spectator to a contrary belief. Take two cards and glue them together; place this double card near center of deck; place a black ace on top of the deck and also a black ace on the bottom. Have a card freely selected, after note has been made of same, request that it be inserted in the deck as you run the cards over; just as party starts to place card in deck, if you have not already reached the double card, it will be found very easy to at one time let loose of all the cards up to and including the double card; do this, the returned card being on top of this double card.

Square up the cards, calling attention to the fact that none are protruding and that the aces are in their original position and therefore no manipulation of the deck has taken place. Put the deck behind your back, requesting party selecting to give you a number (say, six is chosen), take off one card, it will be the black ace, showing same, counting one, and laying down on table in front of you, so continue until five; request name of selected card, call out number six, and bring forth the sixth card, which is found to be the one selected; the other black ace is still on bottom of deck.
Work as follows: When deck is placed behind your back, run thumb over side of cards, locating the double card, cut at this point, slipping off bottom card of top packed (the chosen card) and place on bottom of pack, putting the two halves back into their original position, take five cards off top of pack, but at sixth card remove the bottom card. The black ace will then of course be on the bottom and everything appears to have been fair and above board.

**A MIND READING EFFECT**

*A CARD TRICK FOR 5, 6, or 7 PEOPLE*

EQUIPMENT: An ordinary deck of cards—the cards need not be arranged in any particular order.

PREPARATION: Take ordinary deck of cards, shuffle them. Pass the deck to spectators, allowing them to shuffle or cut the cards as often as they wish. As you take the deck back in your hands to deal out the cards, state that you are going to attempt a mind reading trick, saying that you will deal each spectator—(using 5, 6, or 7 persons) a hand.

PRESENTATION: Proceed to deal cards laying each card as you deal it face down before the respective spectators. If there are five spectators, each spectator should receive five cards; if six, six cards; if seven, seven cards.

Assume now there are seven spectators—each one should receive seven cards, placed before him—face down. You now begin with the first person to whom you dealt. Ask this person to pick up his cards—letting no one see them but himself—and without naming the cards out loud or touching any particular card—keep the name of that card in his mind, shuffle same if desired, and hand back all of his cards together—face down. As the spectator passes his cards back to you, lay them face down on the table before you.

Now turn to the second spectator and request him as you did the first to select in his mind one card from among the seven cards he holds, shuffle same, and then pass the cards to you—face down. As the second spectator hands you his cards, lay them—face down—on top of the cards the first spectator gave you. Now proceed to pass on to the 3rd, 4th, 5th, 6th and 7th spectators, making the same request of each of them, that you made of the first and second, and having them each pass their cards to you in order, and as you accept them, you lay them down in order on top of the preceding cards, following precisely what has been done as described above.

Now then after each spectator has selected a card—which no one but he himself knows about—and all the cards dealt out are now lying before you, the next move is to pick up the cards—(do not mix or shuffle them) begin to deal out the cards again to the spectators, laying the top card in your hand before the 1st spectator, the next card before the 2nd spectator—face down—and so on to the 3rd, 4th, 5th, 6th and 7th spectator. When you lay down the card before the last or 7th spectator, you may either return to the first one and continue to deal the cards
from 1st to 7th spectators, until they are all dealt out, or to confuse the spectators you can deal the cards each time, beginning with a different spectator, as with the 3rd, and then proceeding in order to the 4th, 5th, 6th, and 7th, and back to the 1st and 2nd.

Then next start with the 6th, then with the 7th, then the 1st, 2nd, 3rd, 4th, 5th. Or start with the 7th spectator and then the 1st, 2nd, 3rd, 4th, 5th and 6th spectators. (In passing through this part of the trick, it is immaterial where or with which spectator you start to deal the cards, so long as you complete the deal, going from where you began to the end or last spectator, and then returning to the spectator number one and coming on to the spectator immediately before the one with whom you began the deal, so as to always complete the rotation of dealing out a full hand of seven cards each time you deal.

After all the cards have been dealt out for the second time as described above, you proceed to pick up the cards in order—from end to end or any order desired. In picking up each hand, be particular that each hand lays one on top of the other in your hand. Now show first seven cards from top of the pile of cards in your own hand, and fan them faces toward the 1st spectator.

Request the first spectator, to look at the seven cards you are showing him, and merely state whether or not his card is among those seven cards—being particular not to state what the card is. Then continue to hold the seven cards in front of you, facing the spectators, the back of the cards facing yourself, so that only the spectators can see what cards are in your hands, moving to the 2nd, 3rd, 4th, 5th, 6th and 7th spectators, asking each one of the card they selected is in the hand you are showing them. If the first spectator says his card is in that hand, it is bound to be the first card, or the top card that you have dealt or picked up from the pile, in selecting the first one of the seven cards to exhibit to the spectators. If the second spectator says his card is in the hand, it is bound to be the second, If for instance, the 3rd and 4th spectator says it is not, and the 5th says his is, then it will be the 5th card in your hand. Should the 6th spectator say his card is not there, and the 7th state that his card is in the hand, then the 7th card you hold in your hand, or the last card you pick up of the seven cards you exhibit, is the card selected by the 7th or last person.

After each one of the seven spectators have stated whether or not his card is in the hand you were exhibiting, you then pass the hand behind your back and select the cards. If the first spectator has stated his card is in your hand, you take the first card and lay it fact down before the 1st person. Assume now that 4th spectator told you his card was in your hand. You then select the 4th card and lay that fact down before the fourth spectator. Assume now that the 5th and 6th are not, but the 7th stated that his card was in the hand, so you take the last card, and lay that—fact down—before the last spectator.

After having dealt the first hand of seven cards and exhibiting them to the spectators, as shown in above, deal the second hand, and proceed in the same manner as above. Then follow on through, by selecting 3rd, 4th, 5th, 6th and 7th packs of seven cards each, following same procedure as in
above. After having exhibited seven cards, and laying them down before the spectators, ask the first then to name his card, and as he names it, turn it over and so on.

LONG DISTANCE MIND READING

This act, lending itself as it does to an effective and varied presentation, cannot be too highly recommended for the attention of the magical fraternity. Sure-fire in action, requiring but two performers, using no irksome codes, but commonplace articles, it may be performed anywhere without previous preparation, or but a modicum of it and will be found admirably suited for an act performed at a club or party, an impromptu display of talent, or a serious test for a mental worker.

THE EFFECT: The gentleman who has just introduced himself to the audience is saying something about the possibility of what he terms “silent thought transmission”, or the transmission of thought waves without physical contact. He offers to prove his point, and he brings forward his assistant, or had we better term him “medium”. A committee is chosen who takes him away and in a distant room guard him carefully that he might have no inkling of what is to occur in his absence.

The medium gone, a pack of cards is shuffled and a member of the audience takes therefrom a few cards, say six. From these he selects one card, returning the remainder to the performer. There is thus a perfectly free choice of a card, which the performer does not see at any stage of the proceedings. The assistant, having memorized his card, is now instructed to go to the medium and, in his own words, ask him the name of the card selected, which he is ready to do almost instantaneously. So much for the miracle, which, to the outsider it most certainly is, and now for the method.

THE METHOD: In the first place, although the whole pack is used, the assistant is given a selection from ten cards only. These are stacked or arranged beforehand at the bottom of the pack, in a pre-arranged order, and memorized by mnemonic phrase such as “Eight Kings Threaten”, and so forth. The medium must also memorize the suit order. These ten cards are retained intact during the shuffle and finally brought to the center of the pack, where it is quite easy to force a packet of about six to ten cards, as a force is not suspected under these conditions. The assistant having kept one card from the sequence, it is equally easy to determine the selected card. Actually, however, the performer does not need to know the name of the card, but only its order in the group, that is first, second, third, and so forth, The ten cards are signalled to the medium as follows:

1st card—the assistant is told to go to the medium and ask him the
name of the selected card.
2nd card—he is handed the card to take with him.
3rd card—the card is sealed by the assistant in a small envelope and taken.
4th card—the card is shuffled back into the pack by the assistant and taken.
5th card—the shuffled pack is placed in its case and taken.

The second group of five cards is signalled in exactly the same way as above, but the assistant is asked to take another member of the audience with him as a witness that all is fair and square. When the medium is approached, she must use a little subtlety to obtain the required information. Probably the assistant, if a man, will put the card in his pocket, so the medium says “To help the thought waves, will you please hold the card to your forehead.” He thus unsuspiciously ascertains whether he has the card and, if so, whether it is conveyed in envelope, pack, or case, and can announce the name at his leisure. This effect is so good that it is well worth a little time and practice to make it fool-proof.

**THE SEVEN AND EIGHT TRICK**

**PREPARATION:** Arrange the top four cards of the pack as follows. The seven of clubs, the eight of spades, the seven of spades and the fourth card the eight of clubs. This is done without the knowledge of your audience.

**PRESENTATION:** Have one of the spectators take the pack of cards and request him to secretly note the two top cards of the pack and then place the selected cards in any part of the pack that he wishes. The pack is then returned. You place the pack of cards behind your back and immediately produce the selected cards.

What you really do is to produce the next two cards from the top of the pack. The ones that were selected by your spectator were the seven of clubs and the eight of spades. The ones that you produce will be the seven of spades and the eight of clubs. It is extremely improbable that the performer will be detected in the similarity of the two pairs of cards.

**MIND READING TRICK WITH CARDS**

**TO NAME THE TOP CARD IN THREE OR MORE PACKETS OF CARDS**

This is a very simple trick and also very easy to perform. Some of the simplest tricks in magic are included among the best ones. This is in that class. A simple impromptu trick and is done by asking someone to cut the pack into three or more heaps and then telling them the top card of each heap. This is a clever effect and only requires a little boldness in presenting.

**EXPLANATION:** To do this trick you must first of all note the top card of the pack, of course, this is done secretly. We will suppose that this top card is the ace of hearts. You will then request someone to cut the pack into three or more heaps. You will touch the top card of one of the other heaps and say “This is the Ace of Hearts.” (This card the ace of hearts is really the top card of the
last heap.) Lift up the card, look at it yourself without allowing your audience to see it, say “that is right.” We will suppose that this card is the three of diamonds. Now touch the top card in the second heap and call it as the one you now have in your hand, the three of diamonds. Repeat as on the first card, remove the card from the heap, place it with the other one in the hand without allowing your audience to see it. Now for the third and last heap left on the table. Touch the top card on this heap (This is the heap that has the Ace of Hearts as the top card) as before saying this is the (name the card that was removed from the second heap and you already have in your hand.) We will assume that this card was the five of hearts.

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

This trick may be made a little more deceptive by shuffling the cards, faces toward you, before you begin the trick. The usual method of shuffling is to hold the pack in the right hand and throw a few cards at a time into the left hand. If you press with your left thumb on the bottom card, draw it off, and shuffle all the other cards on the top of it you will know that the card which was at the bottom of the pack is now on the top of the pack. The shuffle appears to be perfectly fair, and you can also call attention to the fact that the cards have been well mixed up. Then square the pack and ask anyone to cut into three heaps.

**THE SEVEN CARD TRICK**

From the pack remove the four sevens—not allowing your audience to see what the cards are or the number thereof, laying these down on the table. Then remove a packet of seven cards, in this case also, not allowing your audience to observe the number of cards that have been counted off.

Exhibit a small piece of paper, demonstrating that both sides are free from writing, then write thereon, after turning back or standing away from your audience a sentence. Folding the paper, hand to some certain person to hold. What you really write on the paper is “YOU WILL SELECT THE SEVEN PILE.” Ask the party holding the paper to make a free choice of one of the piles ask him if that is his free choice or if he desires to change his mind.

After the choice of the two heaps has been made request him to open up the paper and read your message, which will be, of course, “you will select the seven pile.” If he has chosen the pile containing seven cards count the cards off enabling all to see that there are really seven cards in the packet, not however allowing the faces to be seen. Then pick up the other heap counting off likewise, and four cards are the result. Should the pile with the four sevens be selected turn these cards face up, showing that it contains the four sevens then casually show that the other pile, of
course, cannot contain a seven. This is the heads I win, tails you loose proposition. But as bold as it is you will be able to put it over at least the first time that you attempt it.

**TORICK’S DREAM CARD TRICK**

EFFECT: A pack of ordinary cards are given to a spectator to be thoroughly shuffled. He is then requested to freely select any card from the pack, put an identification mark on this card, return same to pack. The pack of cards is then cut several times. During the progress of this trick the performer writes a message on a piece of paper which he folds and places same in a sealed envelope. After the cards are cut several times the spectator is requested to open the envelope and read the message, and finds written on same the exact location of his marked card. Upon going through the pack this is found to be correct.

EXPLANATION: Do not fail to try this experiment, as it really is a very effective trick and depends entirely on misdirection. Have the spectator shuffle the cards and select one from the pack. While he is marking this card casually pick up the pack and glance at the top and bottom cards of the deck. Have your paper and envelope ready and immediately commence writing your message, something on this order: The card you selected will be found between the Jack of Spades and the two of Diamonds,” or whatever the top and bottom cards happen to be.

Have him place the selected card on the top of the pack, or you can have him place it on the table and carelessly lay the deck on top of the card. Cards may now be cut as often as desired, as the selected card will then be between the original top and bottom cards of the pack, as on your message. After cutting the cards, request that your message be read and verified. Because of its simplicity it is a very deceptive trick and must be tried to be appreciated.

**CARD READING EXTRAORDINARY**

EFFECT: Performer reads cards that are shuffled and dropped into a hat or box.

SECRET: Very simple. Take a sheet of newspaper and make a pocket by cutting a piece of the paper and gluing it; first insert about 6 or 8 cards that you have memorized: This newspaper lays on the table. Have the pack shuffled and tossed onto table after which you place into the hat. You now spread the newspaper over the hat so the pocket is underneath directly over opening of the hat. You plunge your hand through the paper and incidentally through the pocket, name a card first and produce it (from the pocket of paper, of course). This is repeated with the rest of cards. It is best to snap a rubber band around the newspaper and hat thus holding the covered surface of hat, tight so you can plunge your hand in readily. This is very simple to be sure, but very, very effective. Try it.
IMPROVED SPELLING TRICK

Remove from the pack the Ten of Clubs, Six of Hearts, King of Spades, Eight of Hearts, Nine of Diamonds and the Three of Diamonds. Place the Three of Diamonds face down on the top of the deck, the 9 D, on top of that, followed by the 8 H, K S, 6 H, and the 10 C. Nine indifferent cards are now placed on the top of these cards.

Spread out the cards to show that they are all different and unprepared. If you're able to give the cards a false shuffle or a false cut do so, but do not disturb the prearranged portion of the deck. You now spread or fan the cards taking care to expose to the view of your audience only the six cards that have been pre-arranged, the other cards not having been spread out of course cannot be distinguished. The spectator is now requested to think of, and remember “any card that he happens to look at.” The deck is now closed and if you wish give it another false cut or shuffle and hand it to the spectator.

You now ask him to name the chosen card and to spell out the card and while doing so remove one card from the top of the deck as you call each letter as T-E-N-O-F-C-L-U-B-S, and the card reached on the last letter will be the one that has been selected. If desired the following cards can be used instead of the ones named above. 2 C, 10 S, J H, 8 S, 5 D, Q D.

THE LATEST “DICE AND CARD EFFECT”

EFFECT: The performer exhibits a pack of playing cards and to prove that the cards have not been pre-arranged in any manner he has a spectator cut or shuffle the pack. He then asks a spectator to throw a dice and whatever number is thrown to look at the card that is located at that number from the top of the pack. For example: If number four was the number thrown with the dice the spectator looks at the fourth card from the top and remembers the name of that card and its location in the pack. The performer turns his back while this is being done so he will not have any knowledge of the number thrown with the dice or of the card that has been selected.

After this has been done he requests that the dice be picked up so that he will not glimpse the number that has been used. He again faces the audience, picks up the pack of cards which he now places behind his back with the remark that he will now re-arrange the cards and place the selected card in a certain position in the pack where it will be located later. He now produces a second dice and requests his helper to again throw the dice using both of them this time and also that it is absolutely necessary that he throw a higher number than was originally thrown. For example: If four was the original number the second throw must be five or higher. After this throw of the dice the performer again exhibits the pack with the remark: Commencing with the number which you used from the first throw of the dice and ending with the number of the second throw of the dice your card will be found at this number; for example: If four was the original throw and seven the second throw you remove the first card from the top of the pack and count four, the second card and count five, the third and count six and the fourth and count seven. The selected cards will appear at the count of seven.
SECRET: When the performer places the cards behind his back he rearranges the cards by reversing the number of the second throw for example: As mentioned above the second throw being seven and reverse seven cards. It is a good idea to start reversing the cards before giving the dice for the second throw so as to have a start and not make it apparent that you are doing this after the dice have been thrown. Before giving the dice for the second throw have, say six cards reversed as the chances are that the throw will be higher than six, you are now ready and immediately when you see the number of the second throw reverse the balance needed. If the number happens to be smaller than six place back that many cards. Try this out and you will find that it can be repeated as often as desired and your audience will not be able to figure out how it is done. After you become proficient using the dice you can have someone mentally select the first number and then mention some number higher than the one first selected. This method can then be used when dice are not available.

A SIMPLE CARD LOCATION

EFFECT: A card reverses itself in a pack of cards and the number of spots on this card informs the magician the number of cards from the top of the pack a selected card will be found.

PREPARATION: Take a seven spot of any suit and reverse it. Place this card in the pack the seventh from the bottom. If you use a nine place the card ninth from the bottom. If you use a three place it third from the bottom, etc. As an illustration we will suppose that you use the seven of spades. This you reverse and place the seventh card from the bottom of the pack.

PRESENTATION: Have a card selected from this pack of cards and be sure you take the proper precaution so that the reversed card will not be exposed and be seen by your spectators, and also be sure that the card selected is a card which is above this reversed card. While the selected card is in the hands of the spectator you cut the pack, keeping the bottom half in the right hand and top half in the left hand. Have the spectator return his card to the top of the pack which you hold in your left hand. Place the part of the pack that you have in your right hand on top of the selected card. You now state that you will cause a card to reverse itself in the pack and the number of spots on this reversed card will inform you just how many cards from the top of the pack the selected card will be found. If desired the pack may now be cut several times either by yourself or it can be offered to a spectator to be cut. This will not disturb your routine. You now run through the pack locating the reversed card. Cut the pack at this point, placing the reversed card which is the seven of spades on the table and inform your audience that the card you caused to be reversed has seven spots, therefore the selected card will be located the seventh card from the top of the pack. Count down and show that the seventh card from the top is the selected card.

A SPELLING BEE

PREPARATION: Arrange a pack of cards as follows: the top thirteen cards are the Three, Seven, Eight, Queen of Hearts; the Three Seven, Eight, Queen of Spades; the Ace, Two, Six, Ten of
Diamonds and the Joker, which is always spelled, “The Jolly Joker”. Keep the Joker on the bottom of this set as a key card. The next twelve cards are the Four, Five, Nine, King of Hearts; the Four, Five, Nine, King of Spades; the Three, Seven, Eight, Queen of Clubs. Always keep the King of Spades on the bottom of this set.

The next eleven cards are Ace, Two, Six, Ten of Hearts; Ace, Two, Six, Ten of Spades; Four, Five and King of Clubs. Keep the King of Clubs on the bottom of this set. The next thirteen cards are indifferent cards. The bottom four cards are the Three, Seven, Eight and Queen of Diamonds.

PRESENTATION: Spread the cards face up, say that you are going to perform a spelling routine. Insert finger between the Joker and the card above it. Take the thirteen cards that were on top of deck (now the bottom) and hand them to one spectator. Give the next twelve cards to another helper. The King of Spades will enable you to take twelve cards without counting them. Ask still another assistant to hold the next pile. The King of Clubs and the cards below it are given to him. Announce that you have divided the deck into four approximately equal piles.

Pick up the fourth and cut it thus bringing the Three, Seven, Eight and Queen of Diamonds into the center. You will find it an easy matter to force one of these four Cards on one of the audience.. Ask him to remember his card. Then place it on top of the cards in your hand and using the overhand shuffle bring it to the bottom. Now shuffle two cards below it. This will bring the chosen card third from the bottom. Meanwhile have the other three helpers each shuffle the cards they have. Now request the one with eleven cards to choose any card he wishes from the cards in his hand Ask him to give you the card. Show it to the audience and impress the one who chose it with the fact that he must remember it. Now place it on top of the cards you have in your hand. Have the balance of the cards placed on top of the selected card.

Turn to the one with twelve cards and have him give you a card. Put it on top of the cards in your hand and once more place the balance of the cards on top. Now the last helper—the one with thirteen cards—is asked for a card. Ask him to remember and place it on the top of the cards in your hand. Then place the rest of the cards on top of the deck. Ask the helper who had the thirteen cards (the last one) the name of the card he selected. Spell it out turning one card over for every letter. On the final letter his card will appear. Next spell out the card chosen by the man who had twelve cards. Then the card taken by the spectator who had eleven cards. Finish by spelling out the first card to be selected. At the first opportunity rearrange the pack so that the trick can be repeated.

YOU DO AS I DO

EFFECT: A spectator is given a red backed pack of playing cards and the performer has a blue backed pack (white bordered cards are the best for this experiment). The performer selects a card from his pack (apparently at random) and places the selected card face down on the table without
looking at it. He requests the spectator to do likewise. The performer now places his card on the
top of the spectator’s pack and requests the spectator to place the card he selected on the top of
the performer’s pack. Both performer and spectator now cut the packs they hold.

The performer now gives the spectator his blue backed pack and takes the red backed pack
from the spectator. Both the performer and the spectator now run through the packs and remove
the odd colored cards from each pack. Particular attention is called to the fact that the red
backed pack contains only one blue backed card and the blue backed pack contains only one
red backed card.

The cards removed from each deck are now turned face up and though both the performer and the
spectator each had a free choice (apparently) both cards are found to be exactly alike.

PREPARATION: The spectator is always given the red backed pack of cards. This pack is
unprepared. The blue backed pack is prepared as follows: The bottom card (preferably a picture
card) is prepared by placing a tiny piece of magician’s wax somewhere near the top and also
the bottom of the card. Any other adhesive substance can be used [double-sided Scotch® tape],
such as lead plaster (obtained at Drug Stores), etc. Right above this prepared card or the second
from the bottom place any red backed card from the other pack. A blue backed duplicate of the
red backed card is now placed the seventh from the top of the blue deck. You are now ready
to proceed with the experiment.

PRESENTATION: The performer hands the spectator the red backed deck of cards asking him
to cut the pack or shuffle it if he so desires. The performer runs through his pack selects one
card, places this card face down on the table. Apparently this card has been selected at random
but such is not the case. The performer really selects the seventh card from the top of the pack
which is the duplicate of the red backed card that was placed second from the bottom of the
pack. The spectator is now requested to do likewise, select any card at random, place it face
down upon the table, without looking at it. Emphasize the fact that he had a free choice in the
selection of his card.

The performer picks up his selected blue backed card and places it face down on the top of
the spectator’s red backed pack. The spectator does likewise with this red backed card which he
places on the performer’s pack. Both decks are now cut and squared up. The performer in cutting
his pack of cards causes the selected red backed card to adhere to the bottom card of the pack on
which the wax or adhesive has been placed. Apparently this card is now a blue backed card. The
red backed card placed the second from the bottom will now be the only red backed card visible
in the blue pack. The spectator who has also cut his pack merely brings the selected blue backed
card placed there into the center of the pack. The performer at this point should square up and
squeeze his pack. This pressure will cause the adhered card to stay in place.
The packs are now exchanged, the performer giving the spectator his pack and taking the spectator’s pack. After the exchange the performer runs through the pack he now holds locating the odd card which he places on the table, face down without looking at it. He requests the spectator to do likewise, run through his pack locate the odd card, place this on the table without looking at it. The cards are now turned face up and found to be exact duplicates. Both packs may be examined without fear of detection.

THE PASS

For the benefit of those who do not understand, the Pass is a sleight used by Magicians to bring a selected card to the top of the pack. This sleight requires considerable practice and dexterity. This is a simple method of bringing a selected card to the top of the pack without any passes and without the use of any sleight of hand.

PREPARATION: Before starting the trick secretly reverse the bottom card.

PRESENTATION: This trick is accomplished by the Magician at first apparently failing in the performance of the trick. Have a card selected from this pack of cards and be sure that you take the proper precaution so that the reversed card on the bottom of the pack will not be exposed and be seen by your spectators. While the selected card is in the hands of the spectator you cut the pack keeping the bottom half in the right hand and the top half in the left hand. Have the spectator return his card to the top of the pack which you hold in your left hand. Place the part, of the pack that you have in your right hand on top of the selected card. This also places the reversed card (originally on the bottom of the pack) on the top of the selected card. You now state that you will cause the selected card to reverse itself in the pack. If desired, the pack may now be cut several times, either by yourself or can be offered to a spectator to be cut. This will not disturb your routine. Cut the pack at this point, placing the reversed card on the table, and inform your audience that this reversed card is the selected card. Naturally your audience will think you have failed and say that is not the card selected. Unknown to your audience you now have the selected card on the top of the pack. You can now produce this in any way that you may desire. As a suggestion you ask the spectator to name the selected card. After he has done so, you say you will cause the selected card to appear on the top of the pack. Remove the top card handing same to the spectator. Another suggestion, if you are able to palm off the selected card produce same from your pocket.

A MIRACLE CARD EFFECT

For the benefit of the more advanced card manipulators I am including an effect which has puzzled a lot of Magicians.

EFFECT: The Magician has a pack of cards examined and shuffled. He goes to spectator #1, has a card selected and returned to the pack. He repeats this with spectator #2 and #3. Magician now
shuffles the pack and hands same to spectator #4. He requests him to hand him a card from the pack, shuffle and hand him another card, shuffle again and hand him the third card. These three cards are now shown to spectator #1 and he is asked if the card he selected is there. The answer is yes. Same with Spectator #2 and #3. With proper presentation this effect will astonish even the most advanced card manipulator.

PREPARATION: None.

PRESENTATION: A pack of cards is shown and a spectator allowed to shuffle. Magician now notes a card. This card must be forced on all three spectators, that is all three must select the same card. These three spectators should be selected with care. They should be seated far enough away from each other so that they will not be able to compare notes on what card they selected. False shuffles, cuts, etc. after each selection will greatly add to the effect. After the three cards have been selected the forced card is brought to the top of the pack, the pack shuffled keeping the card on the top. The pack is now handed to another spectator who is requested to hand you a card. If this is done with the proper presentation and the Magician giving the impression that he is in a hurry to procure this card the spectator will hand the magician the top card. If this happens your trick is set. You then request that he shuffle the pack and hand you the second card, shuffle again and hand you the third card. However, if an accident should happen and he does not hand you the top card of the pack, keep the card that he does select, take the cards yourself and shuffle still keeping the card on the top of the pack, hand same to another spectator and repeat your request. When you have the three cards show them to the three spectators who have selected cards, asking each one if the card he selected is among these three. The reply will of course be yes and your trick is completed Return these three cards to the pack as soon as possible.

THE PRE-ARRANGED PACK

The pre-arranged pack [Si Stebbins] system being one of the best principals in card magic, this volume would not be complete without it although it has been published numerous times. A great many tricks are based upon the use of the pre-arranged pack, some of these tricks explained with the system. Others will follow on the following pages.

This consists of a pre-arrangement of an entire pack of cards—enabling the performer to locate and name selected or desired cards. The cards—so arranged—are not to be disturbed—or shuffled—though the performer can cut the cards—taking cards from one side of the pack and placing it on the other side—or making what is known to magicians—the false shuffle—which consists of taking a solid bunch of cards from the bottom and placing them on the top. This done rapidly gives the impression that the cards are really shuffled.

THE PRE-ARRANGEMENT: The cards are arranged—or stacked—first placing the Ace of Clubs—face up on the table—the next card—the 4 of Diamonds—and so on with the entire pack—the cards being placed as they read across the chart (see next page). [Note: Most magicians today rotate suits in the easy-to-remember CHaSeD order.]
SET-UP:

<table>
<thead>
<tr>
<th></th>
<th>CLUBS</th>
<th>DIAMONDS</th>
<th>SPADES</th>
<th>HEARTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ace</td>
<td>4</td>
<td>7</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>King</td>
<td>3</td>
<td>6</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Queen</td>
<td>2</td>
<td>5</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Jack</td>
<td>Ace</td>
<td>4</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>King</td>
<td>3</td>
<td>6</td>
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<tr>
<td>9</td>
<td>Queen</td>
<td>2</td>
<td>5</td>
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<tr>
<td>8</td>
<td>Jack</td>
<td>Ace</td>
<td>4</td>
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<tr>
<td>7</td>
<td>10</td>
<td>King</td>
<td>3</td>
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<tr>
<td>6</td>
<td>9</td>
<td>Queen</td>
<td>2</td>
<td></td>
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<tr>
<td>5</td>
<td>8</td>
<td>Jack</td>
<td>Ace</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>7</td>
<td>10</td>
<td>King</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>9</td>
<td>Queen</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>8</td>
<td>Jack</td>
<td></td>
</tr>
</tbody>
</table>

RULE 1: Each card—has a numerical value—viz: Ace as 1—etc., etc.—the Jack as 11—Queen as 12—the King as 13.

RULE 2: Each card—is three numbers apart—as will be seen by a careful study of the system—viz: 6-9-Queen as 12-2-5-8-Jack as 11—etc., etc.

RULE 3: Every card—of the same denomination—is thirteen cards apart and runs in the same order of suits as in the system—viz: Clubs-Diamonds-Spades-Hearts. [Chased recommended]

EFFECT 1: To name a card that a spectator draws from the pack.

Spread the cards out fan shape and allow a card to be selected. When the card is drawn—you separate the deck at that point—bringing and placing the top portion of the pack on the bottom—at the same time enabling you to see this bottom card.

In a way—you know that the selected card—is the one following the bottom card—adding 3 to it—and calling the suit that follows the bottom card you will name the selected card.

EXAMPLE: The spectator selects a card—you cut the pack at the point—as above—and you find the bottom card is the 9 of diamonds. You add 3 to the 9—which is 12 or the Queen—Spades—follows the Diamonds—the card selected is the “Queen of Spades.” The card—is replaced in its proper place and order—ready for the next trick.

EFFECT 2: To tell how many—and what cards have been drawn from the pack.
Allow a handful of cards to be drawn from the pack—all in one portion. Separate the cards at the point—and note the bottom card. Also note the card of the same suit—nearest the top of the pack. Subtract the number of the suit card on top—from that of the and suit which is on the bottom—multiply the result by 4—and subtract the number of cards, including the suit card on top of the pack—and the result will be the number of cards drawn.

EXAMPLE: The cards are selected. Make the break and place the top part of the deck on bottom. You find the bottom card to be the 12 or Queen of Clubs—on looking at the top—you find the 3rd card to be the 8 of Clubs. Subtract—8 from 12—which is 4. The top suit card from the bottom. Multiply—4 by 4—which is 16. The above result multiplied by 4. Subtract—3 from 16—which is 13—Number of top cards—from the above result—giving you the number of cards that were drawn—13. In case the Card on the bottom—is smaller than the one on top of the same suit—add 13 to the bottom card and then proceed as per example.

EFFECT 3: To run the cards—behind the back—and name any card stopped at.

Place the cards behind the back—first taking notice of what the bottom card is—Add 3 to the bottom card—then call the suit that follows—start with the top card—and as you run the cards from hand to hand—you naturally know what card you are asked to stop at—as you are naturally naming the cards to yourself as you go along.

EFFECT 4: To tell how far from the top—any card is.

A spectator calls for a card. First find the card of the same suit—which is nearest the bottom. Subtract—the number of the card called for—from the number of the card of the same suit—nearest the bottom. Multiply—the result by 4. Subtract—the number of cards below the bottom suit card—and the result will be the number the card called for is from the top.

EXAMPLE: The 4 of Diamonds is called. You look at the bottom and find that the 9 of Diamonds is the 3rd card from the bottom. Subtract—4 from 9—which is 5. Card called from nearest bottom suit card. Multiply 5 by 4—which is 20. The above result multiplied by 4. Subtract—2 from 20—which is 18. The number of cards below the bottom suit card. The result being the 4 of Diamonds is the 18th card from top. In case the suit card on or nearest the bottom is smaller—add 13 to it and proceed as per example.

AN EASY LOCATION

This trick can be performed with borrowed cards, thus relieving any suspicion of marked cards being used. Performer runs the cards before a spectator’s eyes in a fan shape, requesting him to remember one of the cards; as soon as a card has been noted, performer closes the fan, squares up pack, immediately handing it to spectator with a request that he shuffle same.
Taking back the pack, performer deals the cards off face up on table, stopping at the chosen card, or the location can be varied to suit individual fancy, or depending upon the dexterity of the performer. Run the cards by fan shape, requesting spectator to inform you when he has chosen a card; make it emphatic, pushing the card a little more into view, inquiring if that is the card, and also asking that he be sure and remember it; in the meantime, the left thumb bends over a small corner of this card; square up pack and offer for shuffle.

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

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

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

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

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

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

**HOW TO NAME ONE OF TWENTY-FIVE CARDS**

To perform this trick you need a helper. The latter sits near the table, has both his hands closed, and points out the card chosen by the finger which he leaves extended. The fingers of the right hand indicate the cross rows counted from above downwards; the fingers of the left hand point out the number of the card in the cross row, counting from left to right.
If, for example, the third card from the left in the second cross row is the one touched, your stooge leaves the second finger of the right hand, and the third finger of the left hand unbent, closing all the others.

**A WONDERFUL PREDICTION**

**AN EASY FORCE**

**EFFECT:** Have a borrowed pack shuffled by a spectator. At this point you write a prediction on a piece of paper. Spectator cuts the pack. The paper is turned over and the name of the card cut is found written on this paper.

**PRESENTATION:** A really effective trick. Should not be repeated more than once. A pack of cards is shuffled by some spectator. Magician takes the cards in his own hands so as to be able to note the bottom card of the shuffled pack. He then writes on a piece of paper the name of this bottom card. He requests some spectator to now give the pack a cut. As soon as the top half of the pack has been cut and placed on the table the magician places the piece of paper on the top of this half of the pack, takes the bottom half of the pack and immediately places this on the top of the paper. This brings the bottom card looked at on the top side of the paper. He now remarks that he has written a name of a card on the reverse side of the paper, the name written is the card the spectator cut. The magician now lifts the paper, leaving the top half of the cut pack on the top of the paper, requests the spectator to look at the bottom card of this half and name it. He turns over the paper and this card is written on the reverse side.

This trick is really subtle and must be tried out to be appreciated. For the benefit of those of my readers who are unable to execute a force, this is a subtle method of forcing a card. The same procedure is used as above but no prediction is written on the paper.

**THE FIVE CARD TRICK**

**THE EFFECT:** The magician places five cards in a row upon a table, while his back is turned he requests that the spectator pick up one of the cards, remember it, and replace it in its original position.

After this has been done the magician picks up the five cards and places them in his trouser pocket. He informs his spectators that he will remove four cards from his pocket. The remaining one proves to be the selected card.

**PRESENTATION:** Before commencing the performance, place four cards in your trouser pocket. Hand a deck of cards to your spectator and have him shuffle same thoroughly. Count off five cards, one at a time, and place them in a row on the table. Place the rest of the deck aside. Beginning with the card at the left, number the cards calling them No. 1, 2, 3, 4, and 5. You now turn your back to the cards on the table and request your spectator to look at one of the cards, remember it, and replace it in its original position. Also have him remember its number.
in the row. You now pick up the cards starting with No. 1, place it on top of No. 2, then both cards on No. 3, etc. These you now place in your pocket behind the four cards you have previously placed there.

Inform your spectator that you will now remove from your pocket the four cards that have not been selected. The selected card will remain in your pocket. Remove the four concealed cards, one at a time. Then request your spectator to inform you what was the number of the card selected. Reach into your pocket, push forward the cards not wanted and bring out the selected card.

Learn to remove any one of the five cards in your pocket without fumbling. You must do it as though there were really only one card in your pocket.

When you have finished this effect, four cards will remain in your pocket. This will enable you to repeat the trick if desired.

**THE EYES OF THE JOKER**

For one using the pre-arranged system, the following will be found a very practical and useful diversion from the regular routine.

After a false shuffle and cut, have several cards selected from the center of pack as is usual with this routine, but, when each card is removed, request that the card be placed in the pocket, or underneath some article, so that no one will be aware of the value and suit of the different cards.

After such disposition has been made of the cards, take the joker from your pocket, or, previously remove it from the pack and lay on the table, stating something to the effect “that the joker is endowed with a wonderful vision; in fact, solid matters are no hindrance to such vision; that by placing the joker near the various cards you will endeavor to have him communicate to you the name thereof.”

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

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

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

Will one of you choose a packet? This one here? I will remove the others and ask you to thoroughly shuffle this packet, so that the arrangement of the cards is entirely changed—in other words—see that the cards are thoroughly mixed. Next, will you remove any card at all that you desire—also, you—just take one. And, over here, take whichever card you desire. Please note these cards firmly in your mind—that is most important, and upon which lies the success of my problem. Place your card back please, any place at all—likewise yourself, and you—take the cards too and give them a good shuffle. Thank you.

As I deal the cards face up on the table, I want you to watch them very closely and when you see your card do not, by the slightest move indicate that it is such, but do this: Think the word “stop,” and if, conditions are proper, I will tell you when I reach your card. “Stop”— you are thinking “stop”—that is one of the cards selected? Correct.

To continue—don’t forget that mental “stop”—There it is again—that’s right?—Again I receive the impression—that is the card you selected a minute ago, isn’t it? If you desire, we will try the experiment again. And, this can be repeated as often as desired.

The above results are obtained on the order of a “stripper” pack, using only certain cards, which are easily recognized by the manner of printing the pips on the face of the cards. Below are the cards which can be used, and which should be placed in one pile—all others are placed in the second pile. After sorting, the simplest way to get the desired pack is—when you state, “Will someone please point to a packet?” If they point to the desired one, pick up and use, getting rid of the other; should the other be selected, ask party to keep it and you will use the remaining one. At completion you can ask them to try it with their packet.
Here are the cards to use:

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

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

- **Ace of Spades**—Upside down, or with pointed part of ace down.
- **Three**—Two pips are upside down, one, right side up; place card in pile so the two pips are upside down.
- **Five**—Turn card so center pip and two corner pips are upside down—three are upside down—two opposite.
- **Six**—Place so four pips are upside down and two up.
- **Seven**—Center pip down which shows—five pips down—two up.
- **Eight**—Place so five pips are upside down—three up.
- **Nine**—Place so five pips are upside down and four up.

The same applies to the other suits, except the diamond, the seven being the only one of this suit that can be used; this should be placed so the center diamond is at the bottom of card, or between the lower four pips.

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

This can be repeated as often as desired, and even though anyone becomes aware of the fact that you did reverse the deck, still they cannot tell you how it was that the card was located, though the average person will not notice the turning of the deck. In sorting out the cards to get them in the proper order, that is with the largest number of pips down, the turning of the
cards when taking them off the deck is liable to be noticed; if you have to turn several in succession, take one end lay on wrong pile, then pick up and place on the other pile, turning the card while so doing.

When the deck is handed to you glance at the bottom card—if you place the cards right side up and deal off the top, turning card over, they will come off, of course, with pips upside down, and it is then much easier to note when a card is reversed. Should the top card be a reversed card, if you did not look at the bottom, or even so, turn over the next two cards to see which way they are running, for possibly the bottom card may also be reversed; this will save you making a mistake, and even though you run through the deck, when starting over you know either the first or second card is the correct one. If a mistake is made, then say, “I guess your impression was not strong enough” or “I received the wrong impression.” Practice a few times before attempting to demonstrate.

**THE TELEPHONE CARD TRICK**

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

Have a card selected from the pack, requesting that it be immediately placed out of sight, so that by no possible chance can you or any of those present obtain a glimpse of it. Give this party a telephone number and name of your friend, he or she to ask this party what card has been selected. The answer is immediately given, say in this manner: “You would like to know what card you are holding? Will you kindly look at it, just concentrate your mind intently upon the card. That is fine. You are thinking of a black card; this card has six pips; it is, the six, the six of clubs.” Later on, if desired, the experiment can be repeated with the same result. It is needless to say that the party who is called by ‘phone is a confederate.

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

To transmit the name of this card to your confederate it is necessary to make use of a code, the name asked for being the cue as to what card party holds. An easy and reliable code is that of using the consonants for numerals, building around these consonants a word to symbolize the number, as is used in memory tests.
First learn the consonants given below and their numerical value, then the words built up from these consonants as outlined below.

**CODE:**

<table>
<thead>
<tr>
<th>Consonant</th>
<th>Numerical Value</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>equals (L)</td>
<td>“L”—Mr. Lee</td>
</tr>
<tr>
<td>2</td>
<td>equals (N)</td>
<td>“N”—Mr. Owen</td>
</tr>
<tr>
<td>3</td>
<td>equals (M)</td>
<td>“M”—Mr. May</td>
</tr>
<tr>
<td>4</td>
<td>equals (R)</td>
<td>“R”—Mr. Ayre</td>
</tr>
<tr>
<td>5</td>
<td>equals (V-F)</td>
<td>“V”—Mr. Vivian</td>
</tr>
<tr>
<td>6</td>
<td>equals (B)</td>
<td>“B”—Mr. Abbey</td>
</tr>
<tr>
<td>7</td>
<td>equals (T)</td>
<td>“T”—Mr. Ott</td>
</tr>
<tr>
<td>8</td>
<td>equals (Sch-Tch)</td>
<td>“Sch”—Mr. Asch</td>
</tr>
<tr>
<td>9</td>
<td>equals (K)</td>
<td>“K”—Mr. Kay</td>
</tr>
<tr>
<td>10</td>
<td>equals (LS)</td>
<td>“LS”—Mr. Luce</td>
</tr>
<tr>
<td>11</td>
<td>equals (LL)</td>
<td>“LL”—Mr. Lowell</td>
</tr>
<tr>
<td>12</td>
<td>equals (LN)</td>
<td>“LN”—Mr. Lyon</td>
</tr>
<tr>
<td>13</td>
<td>equals (LM)</td>
<td>“LM”—Mr. Lamb</td>
</tr>
</tbody>
</table>

The above code transmits the numerical value of the card, and the suit is likewise transmitted through the manner of asking for the party called. For instance: Mr. for Spades—Mr. Abbey, meaning the six of Spades. For Hearts—Bill—Thus: Bill Luce (ten of hearts). Clubs—William, and for Diamonds—Mr. William, or substitute another Christian name instead of William. If you make use of a memory effect, and use a different routine of consonants to illustrate the numerals, you can rearrange your names to suit your own routine.

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

### SELECTED CARD TO POCKET

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

Take the pack, place behind your back, remove a card and place in pocket; then inquire at what number the selected card was in the pack; count off that number of cards, ask them to turn over
the last card and see if it is the one selected; upon examination it will be found that this card is not the one formerly located at this position. Place hand in pocket, remove card, inquire name of the card they selected, turn this card over and it will be found to be the one picked out by the spectator. As no questions are asked in this trick until after your supposed carrying out of the effect, it will impress itself upon the uninitiated, and while being extremely simple, will convince them of extreme cleverness.

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

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

**MYSTERIOUS MENTAL SELECTION**

**EFFECT:** A deck of cards is handed to someone with the request that they select five cards from the deck. You ask them to think of one of the five. Then you lay one card on the table. Ask what card was thought of. Then turn over the card on the table and always it is the card thought of. Immediately repeat the trick using a different method.

**SECRET:** Have the deck shuffled and laid face down on a table. Five cards are selected at random. Place these five cards face down in your left hand, spread as far apart as possible, in the shape of a fan. (Up to this point neither the performer nor his audience has seen the faces of the cards.) Lift the cards up, back of the cards towards you, and ask someone to concentrate on one of the cards and fix a mental image of it on his mind. You can easily tell what card he is thinking of by the direction of his gaze. When you try this effect you will be surprised at the ease with which you can tell the card simply by watching the helper’s eyes.

Shuffle the five cards but be sure to keep track of the selected card. Then pick up the deck. Place two of the cards on the bottom, two on the top of the deck and lay the selected card face down on the table. Ask what card has been thought of. By glancing at the cards you have on the top and bottom of the deck you can easily tell if you have the right card on the table.
ANOTHER “YOU DO AS I DO”

Two packs of cards are required. You hand one of these to a spectator and ask him to shuffle, while you shuffle the other.

Secretly note the bottom card of the pack you have shuffled. Exchange packs with your spectator. Ask him to take a card from the center of the pack. You do likewise with your pack.

Have the spectator do exactly as you do. Cut the pack and complete the cut; he does the same. Cut again; he does likewise. Square your cards and ask him to do the same. You now again exchange packs and ask him to find his card in the pack he now holds while you find yours in the pack you now hold. In looking for your selected card in your pack, you entirely disregard the card that you had previously selected and look for the key card which you previously noted being on the bottom of the pack. Take the card below this key card and place it face down on the table. Ask your spectator to place his selected card face down on the table. Ask him to name his card and turn it over. You do likewise. Both cards are found to be exactly alike.

THE MIND-READING JOKER

Have a spectator shuffle a pack of cards and hand same to you. In looking through the pack, apparently finding the joker, you must see and memorize the top four cards. Remove the joker and return the pack to your spectator. Have him deal the cards into four heaps, dealing same face down. Now pick up your joker, face up, and insert same below one of the four piles. Now place the joker to your ear and name the card that the joker apparently looked at. Repeat the same with the other three piles.

THE MIND-READING JOKER EFFECT NO. 2

This effect is a slight variation of the above described trick. Spectator is handed the pack of cards with instructions to shuffle and return to you. Again look through the cards for the joker as above. This time memorize the three cards below the top card. Remove and place joker on the table. If desired you may now shuffle the cards but be sure the top four cards remain in the same position. Ask your spectator to cut the cards and touch one of the piles. If he touches the pile containing the memorized cards, ask him to take it. If he touches the other pile, you take it and give him the original top portion of the pack which contains the memorized cards.

You now ask him to take the top card of the pack he now holds and place it somewhere in the center. Then take the bottom card and place it somewhere in the center of the pack. Now you take the top card of the pack and hand it to some other spectator and repeat with the second and third cards, using two other spectators. Now proceed to reveal the cards using the joker as in the above trick.
Hand the spectator a pack of cards with instructions that they be thoroughly shuffled and cut, giving you one portion the pack and retaining the other portion. You now ask your spectator to fan the cards he holds, make his selection, and remove one card from his portion of the pack. While he is doing this you secretly reverse the second card from the top and the bottom card of your portion of the pack. This can be easily accomplished without detection while your spectator is looking over his cards and making his selection. Have him place his selected card on the top of his portion of the pack. You now place the cards you hold on the top of the cards your spectator holds.

Request him to place the pack behind his back, remove the top card of the pack and place it on the bottom of the pack. Now to take the second card which is now the top card of the pack and reverse it, that is to turn it face up and place it somewhere in the middle of the pack. As he is doing this, emphasize the fact that he must place it right on the top of the card that he has selected. Care should be taken that your spectator does not bring the cards forward at this point. What really, happens is that this second card, which you have secretly reversed, is placed into the pack face down and not face up as your spectator thinks. The bottom card, that you have secretly reversed, is already right above the card that has been selected.

You now ask your spectator to bring the cards forward, run through the pack, locate the reversed card, and to verify the fact that the card below this reversed card is the card he selected. White bordered cards should be used in performing this trick as reversed cards are very easily seen and detected if using an “all over back”.

**THE VANISHING ACE**

The aces of clubs, spades and diamonds are exhibited in a fan. One at a time each ace is pushed into the center of the pack. When this has been done the top card is turned over, and proves to be the ace of diamonds, which, but a moment before was lost in the depths of the pack.

The “ace of diamonds” originally shown is actually the ace of hearts. By placing the ace of hearts in the center, with its apex upwards and the two remaining aces laid crosswise upon it, it will now look exactly like the ace of diamonds. The real ace of diamonds is on top of the pack all the time. The three fanned aces are turned faces down before they are pushed into the pack; hence the true identity of the camouflaged ace of hearts is not disclosed.
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– Mr Duncan Trillo, Past Magic Circle Stage Magician of the Year
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