

THIRTY CARD MYSTERIES



CHARLES T. JORDAN

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PREFACE

IN PRESENTING to the magical fraternity this modest collection of card problems, I wish to state at the outset that I do not claim to have invented them. Strictly speaking, I doubt if they can be termed inventions at all. Rather, they are devised on principles which have existed always, and whose application to a given problem is about all the originality anyone can claim in regard to them.

Perhaps the research of others has been along the same line as mine. In one case, that of Mr. Charles O. Williams, of Cardiff, England, I know it has been in some respects similar, regarding certain aspects of the dovetail shuffle – and previous to my own.

But my working out of the problems constructed on these principles has been independently conducted, and without previous knowledge of what others might be doing; hence I do not hesitate to lay bare the system underlying a series of card illusions, which, presented correctly, and on the proper occasion, are inscrutable to the layman.

Incidentally, certain of them have baffled magicians. The scope of this book is limited, so I have restricted myself to four main subdivisions; and even their boundaries may in certain instances seem hazy. I have not attempted, at this time, to turn out a De Luxe edition. The writing, type-setting, printing, assembling and binding have been accomplished somehow with my own hands, and I trust that typographical, or other shortcomings will be overlooked by the patient reader. At least, I have endeavored to make the contents of this unpretentious-looking volume worth while.

Thanks are hereby tendered to Mr. T. Nelson Downs, for his Introduction; to Mr. James J. Moren of San Francisco, for permission to include two of his specialties; and last but not least, to the illustrator, Eli Benneche, for the cover design, and for aiding to make clear what the typewriter of your humble servant, by mere words, could not.

September 20, 1919.

Charles T. Jordan.

INTRODUCTION BY T. NELSON DOWNS

THE WORLD'S GREATEST MAGICIAN was performing the "Latest Wine and Water" trick, doing same as per formula used to-day and forty years ago. Holding up an ordinary glass tumbler, the professor addressed his auditors thusly: "I have here an empty glass – nothing in it!" (Small boy in the gallery): "No – nuthin but tincture of iron!" Which seems to indicate that some "patter" is worse than superfluous.

I saw a performer of some prominence, several years ago at Egyptian Hall, London, start to do a card trick. Stepping down into the auditorium, he requested a gentleman to kindly choose "any card." But for some unknown reason said gentleman refused to take "any card," and the magician lost his temper, tore up the deck, and bawled out Mr. Cash Customer. Why quarrel and argue with your audience?

On another occasion I saw the World's Greatest Wizard (at least so billed) force a card on each of three different spectators. The trick was to produce the three cards singly. Fine! – until he came to the card selected by the third man, who insisted that the card produced was not the one he had chosen. Whereupon the great Wiz exclaimed: "Certainly it is your card. It's the one I forced you to take!" As I considered this a very serious offense on the part of the Great Wiz, I immediately reported the case to one of the Magicians' Societies which are very much averse to the exposure (on the stage) of things magical.

Let's see. Who was it? Oh, yes. It was Robert-Houdin, I believe, who said that he judged the status of a performer not so much by his skill as by his ability to turn an apparent failure into a successful climax. The trouble with some of us magicians, especially those of us doing two to ten shows a day (no open time – booked solid up to 1932, thanks) is that we are apt to lose interest in the real Art. Numerous books have been written in recent years upon the subject of our beloved Art. But many of these have been mediocre – describing the same old tricks, in the same old manner, with the same old traps, black art tables, black art accessories, faked boxes, and the equally antiquated draped tables.

Personally, I don't care to wade through hundreds of pages (six or eight pages, sometimes!) of printed matter, usually "patter" for the most part, to find only a few, a very few, tricks explained. So many books consist of a lot of inferior matter grouped about one or two leading effects.

I have read the manuscript of the present work, and I find it "different" – a departure. In this little booklet my old friend, Charles T. Jordan, has incorporated into a very few pages, eliminating all unnecessary patter, some exceptionally brilliant original tricks and subtleties – introducing some new principles in card conjuring which were hitherto unknown to the magical world.

No doubt card conjuring is and always will be the most popular and most fascinating branch of the magician's art. The reasons are obvious.

PREPARED CARDS come in very handy on occasion, for be it remembered the audience is not made up entirely of magicians. A pre-arranged pack is something not fully appreciated by most of the fraternity. There are hundreds of feats that can be accomplished with pre-arranged cards that are physically impossible otherwise. This little book, among a diversity of other good things, contains several very effective experiments based on novel pre-arrangements. However, it would take a keen mind to reason that pre-arrangement was resorted to – for the author has discovered more than one way to throw a screen of misdirection between any such deduction and the actual fact. The shuffling features introduced will no doubt prove to be a revelation to many readers.

Naturally the chapter on feats requiring dexterity has interested me most – for the manipulative branch of the Art has long been my forte. However, I have found items of interest in every chapter. What finer feats than “The Full Hand,” in Chapter I; “The Escape” and “The Trio” in Chapter II; the excellent “Reverses” in III, and “The Card and Bag Mystery” in IV could anyone desire? I have not yet been privileged to look over the originals of the illustrations, but from previous examples of the artist’s work which I have seen, I do not hesitate to predict that they will be illustrations which really “illustrate,” and not merely “fillers” to make up for a paucity of material in the text itself.

I have but one fault to find with the manner in which the book is written. That Mr. Jordan is too modest is very evident. Furthermore – well, read the book and see for yourself.

I take great pleasure in recommending this little booklet, “Thirty Card Mysteries,” to all lovers of the real Art in Magic.

Marshalltown, Iowa,
September 10, 1919.
T. Nelson Downs.

CHAPTER I

TRAILING THE DOVETAIL SHUFFLE TO ITS LAIR (WITH SIDELIGHTS ON ONE OR TWO OTHER SHUFFLES)

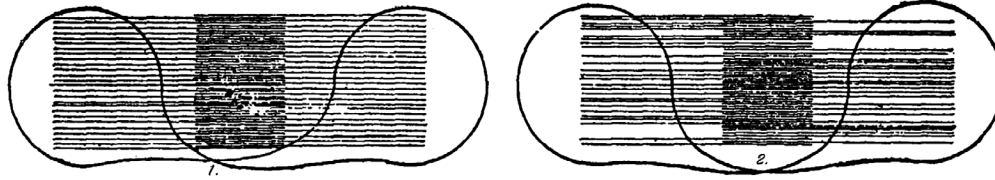
MY FIRST INTIMATION that a dovetail shuffle was not a shuffle, in the strictest sense of the word, occurred a good many years ago. After shuffling a new pack once in that manner, I chanced to glance through the face-up pack; and what I saw caused, my eyes to open. I cut the deck, and looked again; then I pondered –

But enough of personal history. Imagine a pack of 52 cards, numbered 1 to 52 in rotation, from the back to the face of the deck. Every one knows that such a pack is nothing more nor less than an endless chain. That is, if the pack were cut, and the cut completed – the cards' order would not be disturbed. The top one might become No. 35, but the second would then be No. 36, the third No. 37, and so on. Following No. 52 we should certainly find Nos. 1, 2, 3, etc., to the bottom of the deck, which of course would be No. 34 – one point less than the number of the card at the top.

Now suppose that, instead of completing the cut with a pack thus arranged (assuming that each cut contained exactly 26 cards), we seized the upper portion in one hand, the lower in the other, and bringing the sides, ends, or corners of the two packets near enough together, released with the thumbs a card at a time in rotation from the bottom of either packet, allowing one to overlap the other. If this procedure were continued until all the cards were interlaced (see first sketch), we should find on examination that if the top card were No. 1, the third would be No. 2, the fifth No. 3, and so on right down to the 51st, which would be No. 26.

Then, returning to the top of the pack, we should find that the first card we had not previously noted (i.e., the second one from the top) would be the one that normally should follow No. 26 that is, No. 27. The fourth would be No. 28, the sixth No. 29, and on to the 52nd, which would be No. 52. In other words, the single, perfect dovetail shuffle has not altered the relative order of either half of the pack, provided the inter-lying cards of one half are ignored while those of the other half are considered. Subjecting this shuffled (?) pack to a complete cut, we discover that, no matter what the top card is, the third is the one following it in the numerical arrangement, the fifth is next in order, and so on to the bottom of the pack, whence, returning to the top (to the first card not yet noted) we learn that the order continues on without a flaw, once through the pack again.

Explicitly, the deck that is dovetail-shuffled once only remains an endless chain, NOW CONSISTING OF TWO LOOPS (see first sketch). No matter where we start, though the pack be cut repeatedly, we find every card in proper order, if we run twice through the pack, ignoring the alternate cards of the chain's other loop. The same holds good even if the cards are not perfectly shuffled, except that, in running through it (see Sketch 2) we must occasionally ignore small groups of cards instead of only alternate



ones; and at places we come upon similar groups each of whose cards is a vital link of the chain we pursue, and cutting cannot alter the truth of this axiom.

Thus, we see, a single dovetail, shuffle is really a species of cut. It results in an endless chain, as does a cut, but the chain lies in a double loop, instead of the simple cut's single one.

Suppose that, after the preliminary shuffle, the deck were cut again, about in half, and the two packets were dovetailed into each other a second time. We would find that our basic truth still held good. For, starting anywhere, and following the chain throughout its length, ignoring unnecessary links until come upon in their places, we should find the chain still endless. But in order to traverse its length of 52 links, we would run four times through the pack. Additional cutting could not disturb conditions.

Similarly, a third shuffle would leave the pliant chain still unbroken – though rather stretched – for eight circuits of the pack would be necessary to pursue its length. Approximately every eighth card (depending on the evenness of the shuffle) would constitute a link-step along the journey.

“But what practical application,” the reader may ask, “has all this to Magic?”

The balance of this chapter must be my reply. First let us consider an effect employing our basic principle in its simplest form. For want of a better title it shall be called:

1. CLOSE RANGE MIND READING

Removing a pack of cards from its case, the wizard shuffles it once genuinely in the dovetail manner. A spectator is permitted to cut it repeatedly. Remarking that the feat to be attempted would be too difficult with a full pack, the performer hands the deck face-up to the spectator, requesting him to kindly reduce it to piquet size (32 cards) by running through it and discarding all the low cards, i.e., the twos, threes, fours, fives and sixes, as he comes to them. This done, the assistant is allowed to cut the piquet pack several times, finally dealing it into two face-down heaps of sixteen cards each, a card at a time to a heap.

The performer turns his back, and anyone steps forward and removes a card from either heap. Showing it to the company, he puts it anywhere in the other packet. He shuffles this packet and hands it to the performer, who, merely running through it once, easily and infallibly names the card selected.

As no doubt has been divined, the piquet portion of the pack must be previously arranged. This is done by placing the even (8-10-Q) spades and hearts, and the odd (7-9-J-K-A) clubs and diamonds in one packet; the odd spades and hearts and even clubs and diamonds in another. The piquet pack is assembled by picking up a card alternately from either heap, until both are exhausted. The low cards are then placed on top of the piquet portion, the pack being bridged at the division, so that it may readily be cut there.

When the performer removes the pack from its case, he cuts at this bridge, and dovetail-shuffles the low cards into the piquet cards. The later removal of the low cards by the spectator, and the subsequent cutting, in no way interfere with the original order of the piquet pack. When the 32-card deck is dealt into two piles, each naturally consists of the same class of cards as it did before the pack was assembled from them.

As the performer glances through the packet containing the chosen card, he watches for the "stranger." An odd spade or heart, or an even club or diamond, in a packet otherwise consisting of the opposite varieties, and vice versa, is naturally the selected one. It is the apparently real and thorough shuffling of the pack in the early stages of the trick that subtly draws the veil of mystery about this unpretentious little experiment.

2. LONG DISTANCE MIND READING

The effect of this feat, which enjoyed considerable popularity when first marketed by the present writer, is this:

A letter reading somewhat as follows is mailed to a friend:

"Dear Sir: Knowing you are fond of card tricks, and regretting that I cannot demonstrate this one in person, I adopt the somewhat novel expedient of attempting it at long range – by mail. Under separate cover I am mailing you an ordinary pack of playing cards, which I shuffled well before wrapping. When you receive it, please follow these directions carefully:

"First, remove the pack from its case and examine it carefully without disturbing the order of the cards. Note that they are not arranged in any particular order. Please see, too, that they are not marked or otherwise prepared. Now cut the pack as often as you care to, turning it face-down on the table. Finally cut it into two about-equal packets, and riffle or shuffle these two together in the familiar dovetail fashion.

"This done once, cut the pack as often as you please, finally leaving it cut in two nearly-even heaps. Remove a card from about the center of either heap, make written note of its identity, then place it anywhere in the other half of the pack. Now take either packet – the one you chose the card from, or the one now containing it – and shuffle it thoroughly.

"Mail it to me without intimating whether or not it is the one which now contains your card. By return mail I shall endeavor to surprise you. Yours, etc."

Of course, by return mail the selected card is named. Provided his correspondent follows faithfully the letter's simple directions, the conjurer cannot possibly fail.

The pack is NOT pre-arranged; but before mailing it the cards are run through, and written note is kept of the order they happen to lie in. Perhaps the most convenient way of doing this is to draw a fair sized circle, and jot down around its circumference the order of the cards, as shown in Sketch 3, which represents the order a shuffled pack might lie in.

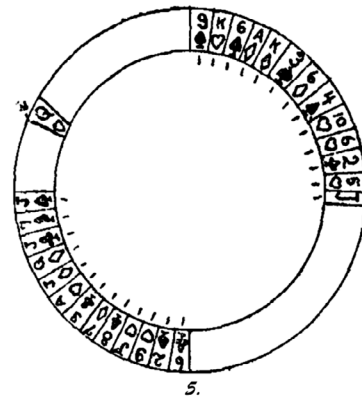
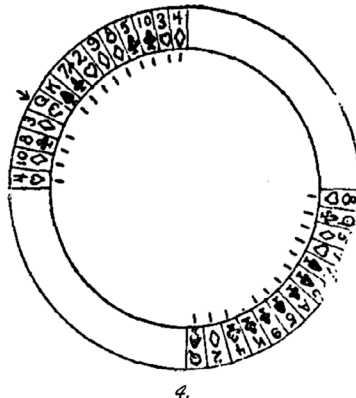
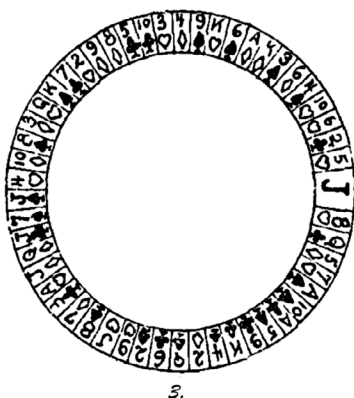
It is wise to mail the cards a day later than the letter of instructions, as, should the correspondent receive them before he reads the directions, he might innocently raise Cain with the deck. The "victim's" cutting and his single dovetail shuffle leave the cards in an endless chain consisting of two loops. When finally he cuts the deck into two portions, preliminary to selecting his card, the same condition obtains as would were an endless piece of string severed in four places. Each half of the pack now consists of two distinct sections of the original endless chain.

When the conjurer's correspondent removes a card from about the center of either heap, he removes a single link from about the middle of one of the two quarter-lengths of chain that packet consists of.

The selected card is placed in the other half of the pack, and either half is shuffled as much as desired and re-mailed to the performer, who at once gets out his circular note of the pack's order. Running through the returned packet, he checks off on the circle's circumference every card he finds present. When this is done, one of two conditions will stare him in the face:

1. His circular memorandum will show two separate checked chains of cards, with a single card remaining unchecked somewhere toward the center of one of them. See Sketch 4.

2. Two separate checked chains will be found, with a card missing from neither. But in addition, a single card belonging in neither checked section, will be found. See Sketch 5.



In the first case, the packet from which the card was drawn has been received, the unchecked card in the broken chain being it, as in Sketch 4. In the second case, the packet to which the card was transferred has been received, the selected card being the isolated checked one, as in Sketch 5. It thus is a simple task to notify the correspondent of his selection.

A WORD MIGHT WELL BE INSERTED HERE AS TO THE ADVISABILITY OF ALLOWING A SPECTATOR TO SHUFFLE THE CARDS, WHEN THE CONJURER IS PERFORMING A SERIES OF TRICKS BEFORE A GATHERING.

Nine times out of ten a trick is just as effective if the performer does all the shuffling himself. As a rule, it is only when conjuring for conjurers that a shuffle by the spectator adds to the impressiveness of a feat.

At all events, when showing a card experiment before friends, it is well to know in advance the particular manner of shuffling each employs habitually. It would be decidedly suspicious to hand a person a pack, remarking: "Shuffle these cards, please – dovetail fashion; not overhand!"

On the other hand, it is not at all likely to arouse suspicion when a pack is handed to a party with the simple request: "Shuffle them, please." And this may be done with impunity, in the tricks to follow, if the performer is certain that the person to whom he hands the pack DOES SHUFFLE IN THE MANNER DESIRED – ALWAYS!

If it is imperative that the cards be shuffled a single time only, it is advisable to say: "That will do; thanks" – taking the cards back directly after the single shuffle has been executed; rather than to advise: "Shuffle the pack, please – only once!" Employed with discretion, no one need ever be led to suspect that the manner in which the cards are shuffled has anything whatever to do with the success or failure of an experiment.

The effect next to be described, properly presented, is probably one of the most amazing feats in this branch of card magic:

3. THE PREMO

Taking a pack from its case, the performer hands it to a spectator, and turns his back, or leaves the room.

The person assisting is asked to cut the deck several times, then to give it a shuffle, then to cut it some more and give it an additional shuffle. This done, the spectator is instructed to lift off about a quarter of the deck, and to remove the top card of the lower three-quarters, immediately replacing the top quarter where it was. The card removed is noted and placed at the top or bottom of the pack, as preferred. It is immediately buried by cutting the deck, which is then subjected to another shuffle.

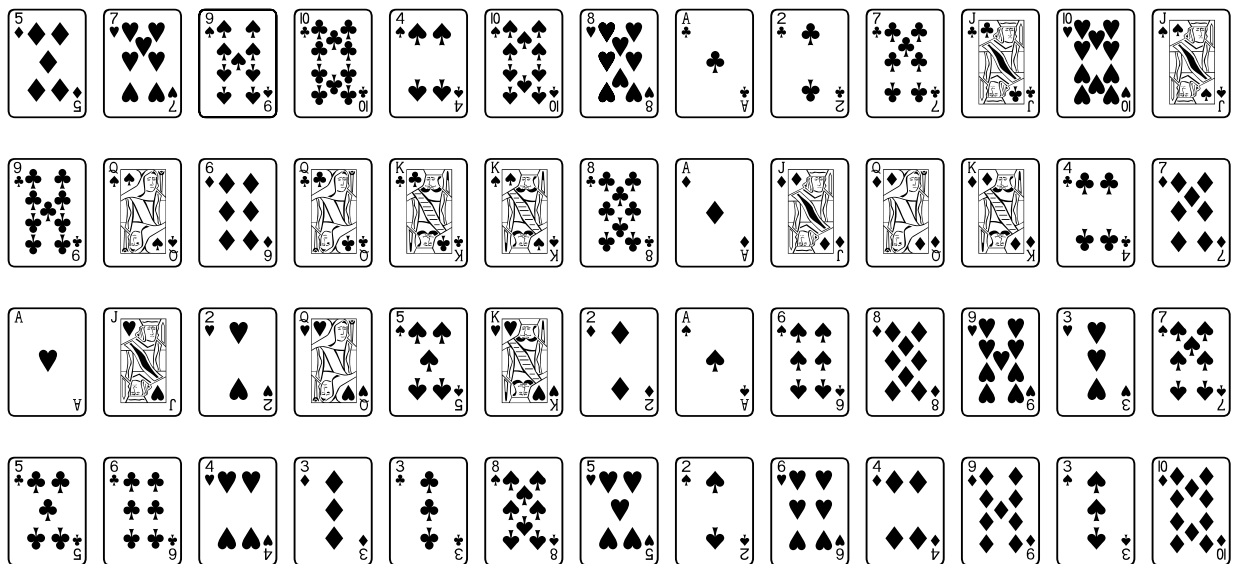
The performer now returns, and deals the cards into several face-up rows on the table, or he may merely fan the pack and glance through it. In any case, he reveals the card drawn in his absence.

Of course the shuffling is all of the dovetail variety, and the pack is arranged in advance. Inasmuch as the spectator never sees the cards' faces until the deck is spread face-up on the table after the three shuffles, the simplest order possible is the best. The shuffling obliterates all traces of pre-arrangement, so far as the spectators are concerned.

Perhaps the easiest arrangement is this: The four suits are segregated, and each is arranged in this order, reading from the back to the face of its packet: A-2-3-4-5-6-7-8-9-10-J-Q-K. The spades are placed face-up on the table, the hearts on them, the clubs next, the diamonds at the face of all. An inconspicuous card is cut to the face of the pack, and all is ready.

As explained earlier in this chapter, the first shuffle converts the deck into an endless chain consisting of two loops, the additional cutting making no difference. The second shuffle causes the chain to lie in four loops. If the shuffling is at all uniform, consecutive chain links will lie about four cards apart. Now the spectator notes a card at a quarter of the pack's depth, and places it at the top or bottom. This moves the card out of its proper place in the chain, causing it to appear three or four links ahead of where it should. The third and final shuffle leaves this card still out of place and causes the chain to lie in eight loops. The cards are dealt from the top of the face-down pack in face-up rows on the table, say of thirteen cards each, dealt from left to right.

The performer notes the first card dealt, and from then on keeps his eyes open for the card which normally would follow that one, had the pack not been shuffled at all. For instance, the first card might be the 5 of diamonds, as it is in the illustration of an actual layout of the cards (Sketch 6). The shuffling in this case was unevenly executed, to show that even rough handling of the cards will not interfere



with the final outcome of the trick. The performer would skim along the rows until he came to the 6 of diamonds, then the 7 of diamonds, and so on. This may be done quite rapidly, owing to the 1-2-3-4 arrangement. It may be necessary to run through the pack several times. In the accompanying layout (Sketch 6) it is in the fifth circuit that a discrepancy occurs.

The first trip through yields: 5D-6D-7D-8D-9D-10D.

The second: JD-QD-KD-AS-2S-3S.

The third: 4S-5S-6S-7S-8S.

The fourth: 9S-10S-JS-QS-KS-AH-2H-3H-4H-5H-6H.

The fifth: 7H-8H-10H----

The scent is fresh! It is self-evident that the chosen card is either the 10 of hearts, which is appearing ahead of its turn – or the 9 of hearts, which seems to be missing. To be absolutely certain, we must proceed to the succeeding link in the chain. If it proves to be the 9 of hearts, and if the one following it is the jack, the chosen card must be the 10 of hearts – for it will be remembered that, in selecting it, it was replaced in the pack above (several cards above) where it was taken from. But in the case under consideration, the jack follows the 10; therefore the missing card, the 9 of hearts, is the one selected.

The one thing that may puzzle the conjurer in the beginning is when he swings from the king of one suit into the ace of the next. He must know the suit-order, so he will recognize that a king of spades is missing, if an ace of hearts appears a few cards beyond the queen of spades, for instance.

After a little practice the “locating” operation is reduced to almost nil. A rapid glance through the deck will locate a break, or will reveal two cards, not far apart, the larger-denominated one appearing before the card one point under it in size, instead of after it – in either of which cases the conjurer is in the “right” part of the pack. A second for verification and the deed is done. There is the possibility of the chosen card’s being the first one dealt. That should cause no worry, for, after eight glances through the rows, the discrepancy will be found in swinging from the eighth back into the first circuit. Mr. Downs, who has used this with considerable success, almost instantly locates the card by merely glancing through the pack, fanned in his hand.

A far superior presentation, used by the present writer, is to employ a marked-back deck. A shuffled deck is marked, as the cards happen to lie, consecutively from 1 to 52. This allows the performer to show a well-mixed deck at the start, and also permits the cards to be dealt face-down. Locating a break in the numbering is child’s play.

In either method the feat becomes doubly effective if the performer is blindfolded in the usual trick manner. The hands are allowed to hover hesitatingly over the spread-out pack, until the right card is spotted from beneath the blindfold, when it is swooped down upon and turned face-up.

When not performing before an audience of conjurers, it is equally effective for the wizard to do all the shuffling, and the more evenly it is executed, the more rapid is the card's location.

4. A NOVEL DETECTION

Handing a party a pack, the wizard requests him to cut it, then to shuffle, then to cut it several times more. While the magician's back is turned, the person assisting is directed to deal from the top of the face-down pack into a face-down heap on the table any number of cards between ten and twenty. This done, he notes the card now at the top of the deck, leaves it there, replaces the heap dealt off on top of all, and cuts the pack several times.

Turning and taking the pack from him, the wizard peers intently into the spectator's eyes. Then, running through the pack, he removes a single card, concealing its face, and places it in his coat pocket. Shuffling the pack, he hands it to the gentleman, who searches it in vain for his card. He finds in the performer's pocket the card he secretly selected, without a question asked!

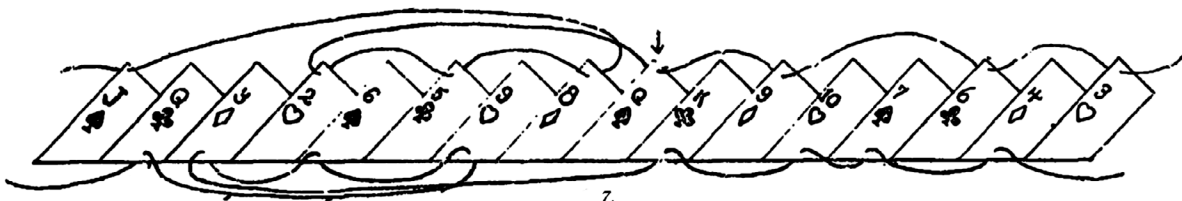
Again pre-arrangement is necessary. The pack is arranged in the REVERSE of the well-known Thurston or Si Stebbins order. For example, if the suit rotation is spades, hearts, clubs, diamonds, and the pack's face card were the ace of spades, the next few would be 4 of hearts, 7 of clubs, 10 of diamonds, king of spades, 3 of hearts, etc., each being three points higher than its predecessor, and one suit along in the rotation.

The party shuffles once only, dovetail fashion, the wizard making certain of this by saying, the instant the halves have been dovetailed once, "Now, cut, please – several times!"

When, after the wizard has turned his back, the spectator deals off several cards one at a time, he reverses their order, and this gives the performer the key to the situation.

When the conjurer takes back the pack, it consists of an endless chain lying in two loops – but certain links of both loops lie in reversed order. The necromancer need only glance through the pack, from the face toward the back, following both loops of chain at the same time. Very little practice makes this easy. The minute he finds the chain broken into, he pockets the last card that lies in correct position, and inevitably it is the chosen one.

Sketch 7 shows how part of the fanned deck might appear. The upper line pierces all the cards of one loop, the lower line those of the other. All sails smoothly in traveling from right to left, until the 8 of



diamonds (NOT the next link of EITHER loop) appears. The chosen card precedes it, is the last one in proper position, i.e., the queen of spades.

If difficult to follow two parallel loops at one time with the cards in this order, they may be arranged as in The Premo, the order running from the face toward the back, however, just opposite to that arrangement. This simplifies matters greatly. Though shuffling principles are the braces in the next three experiments, a decided advantage will be noted – for in them it is unnecessary to resort to pre-arrangement.

5. THE DEALING DOVETAIL DETECTION

The conjurer borrows a pack and runs through it once face-up, ostensibly to see if it is complete. Satisfied, he hands it to anyone, asking him to deal it face-down in two heaps, a card at a time to each. Then, to insure a thorough mixing, he asks the party to shuffle the two packets together. This done, the magician himself gives the deck a genuine overhand shuffle, not glimpsing any of the cards. Every one will agree that the deck is shuffled!

Holding the pack still face-down, the wizard turns his back and fans the cards behind him. The spectator removes any card, notes it and replaces it in the deck, the performer holding no break, nor in any manner keeping track of the card's location.

The spectator immediately takes the deck and again deals it in two face-down heaps as at first, and shuffles them together. The magician subjects the pack to another overhand shuffle, then slowly deals off the cards, turning each face-up as he does so. Requesting the spectator to think intently of his card, the wizard infallibly stops dealing when the chosen card lies between his fingers.

Presented as outlined, this fine but simple little feat is quite apt to prove a teaser, even to the man well-versed in the usual, routine of card magic. Its success depends on two shuffling principles.

When first the conjurer runs through the cards, he does something more vital than counting them. As he passes them one by one, face-up, from his left hand to his right, he passes every odd heart and spade and even club and diamond he comes to BEHIND those taken in the right hand.

If the right hand holds its cards rather loosely, and the counting is done snappily, it is impossible for the spectator to say that the counting is not uniform. The result of this maneuver is that, when the deck is taken face-down by the spectator, its entire top half (26 cards) consists of odd spades and hearts and even clubs and diamonds. The lower half consists of even spades and hearts and odd clubs and diamonds – the exact reverse.

The spectator deals the deck into two face-down heaps. The bottom thirteen cards of each become odd spades and hearts, even clubs and diamonds; the top thirteen just the opposite. When he

dovetail-shuffles the two packets together, the deck's lower half will be odd spades and hearts, even clubs and diamonds. The top will consist of the other variety. Only a very few cards at the center of the deck can possibly be mixed.

The performer now takes the deck for an overhand shuffle. He holds it in the left hand in the usual manner, and under-cuts the bottom four-fifths of it. He shuffles a few cards at a time from the back of this packet to the back of the left hand's packet. As he nears what would be the center of the deck, the left thumb draws off only one card at a time, and this is continued until well past the middle, when the cards are dropped in small packets again. The shuffle is genuine enough, but with the exception of the same few cards at the center, the pack is still divided into two main groups – the odd spades and hearts and even clubs and diamonds now being at the top, instead of at the bottom.

In fanning the cards behind his back, the magician really only fans the bottom third of the deck, the card thus necessarily being drawn from among the even spades and hearts and odd clubs and diamonds. The top third of the deck is fanned for the card's return, thus insuring its lying in the opposite group.

The spectator now takes the cards and deals them into two alternate heaps as before, and shuffles them together. This carries the odd spades and hearts to the bottom again, the others to the top, and possibly mixes a few more near the middle.

The magician's final overhand shuffle again brings the odd spades and hearts and even clubs and diamonds to the top of the deck, and all is ready for the denouement. As he turns the cards up one by one, the performer merely watches for an EVEN spade or heart or an ODD club or diamond. It is certain to be the one selected.

6. THE ROLLING-OFF-A-LOG DETECTION

The performer runs through a borrowed pack, counting the cards as in the last experiment. He then deals the deck into two face-down heaps and shuffles them together, dovetail fashion. If he desires, he may now indulge in an overhand shuffle, and finally fan the cards for the selection of one. The spectator pockets this card without looking at it and shuffles the pack. The conjurer then takes the deck and deals a card at a time from its top, turning each face-up. When he has dealt about half the pack in this manner, he stops, a sheepish look in his face. "Absent-minded, as usual," he shrugs, and intimates that he shall have to bring the trick to a different conclusion than intended. "Here I'm looking for your card in the deck, when it's been in your pocket all the while!" he remarks. "Do you remember what it was?"

The spectator reminds him that he was told not to look at it. "Oh!" Comprehension dawns on the magician. "That's the trick I was doing, eh? That's another matter. Yes! I shall have to make use of my magic telescope. Will you kindly select another card? It makes no difference what it is. Let us all see it. Oh,

yes; the six of clubs (for instance). That's as good as any. Roll it into a tube please. Place one end of the tube against the back of my hand – so! Now look into it and tell me the card whose reflection you see. What! You don't see any? That's odd! Let me try."

The conjurer places one end of the card-tube against the back of his hand, and: "Why, plain us day! Diamonds are always easiest to see. They fairly glisten. The four of diamonds is your card, sir – sure as I'm standing here. Am I not right?"

The wizard is right, all right, the spectator learns, on looking in his pocket.

Presented in the vein indicated, considerable fun can be extracted from this absurdly simple little deceit. At first, when apparently counting the deck, the conjurer passes all the diamonds and the ace of clubs to the rear of the pack. When he deals the deck into two heaps, these fourteen cards become the bottom seven of either heap. The shuffling is done carefully, so no strange cards get among the vital fourteen. An overhand shuffle, carefully executed as the final fourteen cards are neared, leaves them all at the top of the pack, and it is from among these fourteen that the spectator is allowed to draw the card he places in his pocket without allowing anyone to see it.

The pack is then dovetail-shuffled by the person assisting; and as thirteen of the original fourteen cards are at the top of one of the packets he dovetails together, it would take an extremely wild shuffle to land any of them at much more than half the pack's depth. After a single shuffle the performer takes the cards and turns them up one by one, WATCHING THE DIAMONDS, He adds the DENOMINATIONS of all he comes on (jack-11, queen-12, king is ignored). Each time his total exceeds 13, he subtracts 13, so as to continue with numbers easily carried mentally. He also watches for the ace of clubs.

When he is far enough down to have passed all the diamonds, he puts on the sheepish look and proceeds to the finale outlined, for he already knows the card in the spectator's pocket. If the ace of clubs did not show up, obviously it was the card removed. But if it did appear, he subtracts the total he finds from 13, to learn the denomination of the diamond removed. If the total is 13 or 0, the card is the king. The ace of clubs may be omitted, but more care is necessary in the first shuffle to keep other suits out of the diamond group.

7. THE FULL HAND

Though requiring considerable practice for neat presentation, the effect of this perplexing problem is worth the extra effort. The trick may be performed impromptu with borrowed cards. Anyone shuffles a pack and draws any four cards therefrom. He retains them and passes the deck to a second party, who draws four cards likewise. Two more spectators do the same, all keeping written notes of their cards, to guard against faulty memories.

The performer does not touch the pack, nor does he see the face of any card in it. Stretching forth his hand, palm-down, to make manipulation impossible, the wizard has the first party place his four cards face-down on the back of his hand. The others, in turn, deposit their cards on the first group.

Next, the performer openly lifts off the entire packet with his other hand, and, cutting it, genuinely shuffles it repeatedly, finally dropping it into a hat, or holding it behind his back. The conjurer now asks one of the spectators to name one of the cards he drew. Instantly the wizard brings from the packet a card, placing it face-down on the table. He calls for the three others the same party drew, for each one named bringing forth a card face-down. Then he hands the four cards to the party. They are the very four he named! In a similar manner the other cards are produced!

While requiring considerable skill, the secret is beautifully simple, and the effect sensational. All is done fairly, exactly as described. There isn't a bit of trickery anywhere. What requires skill is the shuffling, but practice brings even that within the ability of anyone who is a fairly clever card handler.

The right hand seizes the sixteen cards from above, the thumb at one end, the fingers at the other. The right thumb rapidly releases the ends of the bottom eight cards, the left hand seizing them by the ends, precisely as the right hand holds the top eight. The two packets are now dovetail-shuffled together, and here skill is required. The thumbs release the cards from the bottoms of their respective packets, ONE BY ONE, and ALTERNATELY! The shuffle must be A PERFECT SHUFFLE!

The left hand, holding the bottom eight of the sixteen, releases its bottom card first, then the right its bottom card, THEN THE LEFT ITS NEXT, THE RIGHT ITS NEXT, etc., THE TOP CARD OF THE RIGHT HAND PACKET FALLING ON TOP OF ALL.

IN A PRECISELY SIMILAR MANNER THE RIGHT HAND TAKES THE ENTIRE PACKET AGAIN, AND RELEASES EIGHT FROM ITS BOTTOM. The two packets are shuffled together exactly as before, the LEFT HAND dropping its bottom card first, the RIGHT HAND its top card last. This shuffle is repeated twice more – four times in all.

The first shuffle causes the packet of sixteen to lie in an endless chain of two loops; the second shuffle increases it to four loops, the third to eight, and the fourth to sixteen loops. And sixteen loops means – THE ENTIRE PACKET, CARD FOR CARD, LIES IN THE EXACT ORDER IT DID BEFORE IT WAS SHUFFLED AT ALL!

The bottom four cards are those drawn by the first party, the next four are the second man's, the next four the third man's, and the top four the last man's cards!

When the packet is dropped into the hat, the first party names one of his cards. The wizard produces the BOTTOM CARD OF THE HEAP. The next three named he also brings from the bottom. Mixing them,

so it will not be suspected that they may have been produced in a different sequence than called for (the performer has no idea whatever of the identity of any particular card of the four) the wizard hands them for verification to the person who drew them.

The second man's cards, now lying at the bottom of the packet, are next produced, then the third man's – the four left naturally belonging to the fourth party.

Once the knack of releasing a card at a time alternately from either packet is acquired, this shuffle may be executed very rapidly, and of course it is absolutely genuine.

It may interest the reader to know that a piquet pack of 32 cards, pre-arranged, may be brought back to perfect order by shuffling it with absolute precision five times; but it requires considerably more skill to handle that many cards without mishap.

Mr. Downs, however, can handle a full pack of 52 cards with the degree of dexterity necessary to restore its original order.

CHAPTER II

TRICKS OF AN IMPROMPTU NATURE (REQUIRING LITTLE OR NO SKILL)

THE PRESENT CHAPTER contains tricks especially adapted to the man not possessing great skill with cards. But no doubt several of these effects will be found quite acceptable by his more dexterous brother. First comes a simple little feat, which is quite effective in the hands of Mr. James J. Moren, of San Francisco, through whose courtesy it is here included. Mr. Moren calls it:

8. WITH THE MIND'S EYE

The performer is blindfolded, after which a card is selected from a borrowed pack by a spectator. It is noted and placed on top of the pack, which is then cut several times.

Announcing that the darkness induced by the blindfold, in combination with the power of the concentrated thought of the audience will enable him to see with the mind's eye, the performer picks up the pack. Slowly, one by one, he drops the cards to the table, frequently complaining of the "adverse mental influences" and "antagonistic thought vibrations," and requesting "sterner effort of will in concentrating on the identity of the selected card." Suddenly he announces the name of a card, and on being assured that it is the chosen one, he turns over the card that happens to be in his hand. It is the one selected.

While nothing startlingly new in principle is involved, this will be found most effective. While the performer is being blindfolded he palms a card off the pack, just borrowed, and drops the deck to the table. The arms are folded to conceal the palm, and as the final knot is tied the wizard glances down along his nose, directly into his right hand, and glimpses the palmed card.

The person who blindfolded him now shuffles the pack and draws a card. The performer takes the deck back in his left hand. Showing his card to the company, the spectator places it on top of the deck – the wizard then taking the pack in his right hand, leaving the palmed card on top.

He now cuts the pack several times as he patters about the "Mind's Eye." First he cuts at about the center, bringing the chosen card near the middle of the deck; next he cuts a little below the card, then well above it – leaving it near the deck's center. He now falteringly deals the cards from the face-down pack into a face-up heap, complaining of "adverse thought," and the like. But he does something more. He counts the cards dealt until he arrives at the one he had palmed. The next one is the selected card, which he now sights, and whose number from the top of the pack, when the latter is turned face-down, he knows.

He deals and patters until the whole deck lies face-up, then, apparently baffled, he turns it over. Asking the company to concentrate more sternly, he begins dealing from the top of the pack, this time with the cards always face-down.

He counts as he deals, pausing at the number where the chosen card lies, naming it impressively, and turning it face-up for verification when informed he is correct.

9. THE SIMPLICITY SPELLER

A capital impromptu effect for any occasion. A spectator shuffles his own pack and deals it into two face-down heaps, a card at a time to each. He places either packet face-down in the performer's left hand, selects any card from the other heap, and places it on top of the cards the conjurer holds. The balance of the pack he places on top of all.

The wizard cuts the deck into six face-down heaps on the table and assembles them in a different order. Then, to everyone's amazement, the conjurer remarks (not speaking the words, but spelling them): "Y-O-U- C-H-O-S-E- T-H-E- N-I-N-E- O-F- D-I-A-M-O-N-D-S!"

At each letter pronounced he deals a card from the top of the deck, and when done turns up the card remaining at the top, observing: "Am I not right?" The card spelt is the one turned up, and is the very one the spectator chose in secrecy!

Simplicity is the keynote. While the party selects his card from one packet, the magician's left fingers close slightly, which squeezes the sides and gives a small bend to the packet he holds, its upper surface becoming concave. It thus naturally becomes a trifle narrower than a perfectly flat pack.

Onto this bent packet, the spectator places his card, then the balance of the deck. The performer places the pack on the table for cutting. First he lifts off six or eight cards from the top, placing them to the deck's right; then six or eight more, placing them a little further to the right. But on his third cut, he lifts all cards remaining above the bent packet. As he places this heap to the right of the others, he tilts its inner end slightly, glimpsing its face card the chosen one! Remembering it, he lifts off two more heaps, leaving the bottom of the pack where it is.

Re-assembling the deck is very confusing to the audience, as it seems to hopelessly mix the cards. Placing the third heap lifted off (at whose face is the chosen card) on the extreme right heap (the fifth one lifted off), the wizard places the combined heap on the original bottom portion of the deck. The triple heap is placed on the fourth lifted off, the other hand simultaneously placing the second heap lifted off onto the first. The double heap is placed on the quadruple one, which subtly leaves the chosen card at the same depth as it was before the cutting began.

As the pack was dealt into two heaps of 26 cards each by the spectator, the chosen card is 26th from the top. The performer must mentally count the letters in the card's name, as: s-i-x- o-f- d-i-a-m-o-n- d-s - 13 letters. The joker excepted, 10, 11, 12, 13, 14, or 15 letters will spell any card. Consequently the variance in the number of letters must be offset by a reciprocal variance in the preliminary words of the sentence spelt. These six sentence-beginnings are all that need be learned:

- 1. YOU PICKED OUT THE – when the card's name contains 10 letters.
- 2. YOU SELECTED THE – " " " " " " 11
- 3. YOU TOOK OUT THE – " " " " " " 12
- 4. YOU PICKED THE – " " " " " " 13
- 5. YOU CHOSE THE – " " " " " " 14
- 6. YOU DREW THE – " " " " " " 15

Any of the above, used with a card whose name contains the corresponding number of letters, will spell out to exactly 25 letters, the chosen card inevitably being the one following – the 26th.

10. THE TRIO

The principle upon which this trick depended was found unreliable after the first edition of this book was published. An alternate method, entitled, "The Thirty-first Mystery," was immediately given each purchaser, and that is the method here described. The conjurer shows an unopened pack of cards, and borrows a piece of paper, a pencil and an envelope. Peering intently at the sealed pack, he writes something on the paper, seals it in the envelope, and hands it to someone for safe keeping. A spectator opens the pack and discards the joker. He shuffles the deck well and deals it into several face-down rows on the table. Anyone selects three cards, moving them to one side without allowing anybody to look at them.

Gathering up the rest of the deck, never seeing the face of a single card, and holding it in his left hand, the wizard places the removed trio on top, then lays the deck face-down on the table. Anyone turns the three face-up, and on opening the envelope, their names are found written on the paper inside.

The wizard has in his pocket (new cards of the kind used) say the DEUCE of HEARTS, TEN of DIAMONDS and KING of CLUBS. He seals their names in the envelope. In gathering up the deck, after the spectator has drawn the three aside, the performer, who has palmed the three extra cards from his pocket, adds them to the top of the pack, then secretly cuts the deck at about the center, turning the two halves face-to-face, the packet at whose back are the extra cards becoming the bottom of the dock.

The three removed cards are placed on top of the pack, which is secretly turned over as it is placed on the table, and the three cards divined are ready for removal. Immediately they are removed, the wizard rights the pack, and locates and palms for later pocketing the duplicates of the cards being examined.

The manipulator will probably prefer to “change” the cards laid aside for the trio on top of the pack, rather than turning the deck face-to-face.

11. ODD OR EVEN

Borrowing a deck, the magician counts its cards, discards the joker, and has someone shuffle the pack, then place it face-down on the wizard’s left hand. The spectator cuts off as large a portion as he pleases, placing the cards cut off in his pocket.

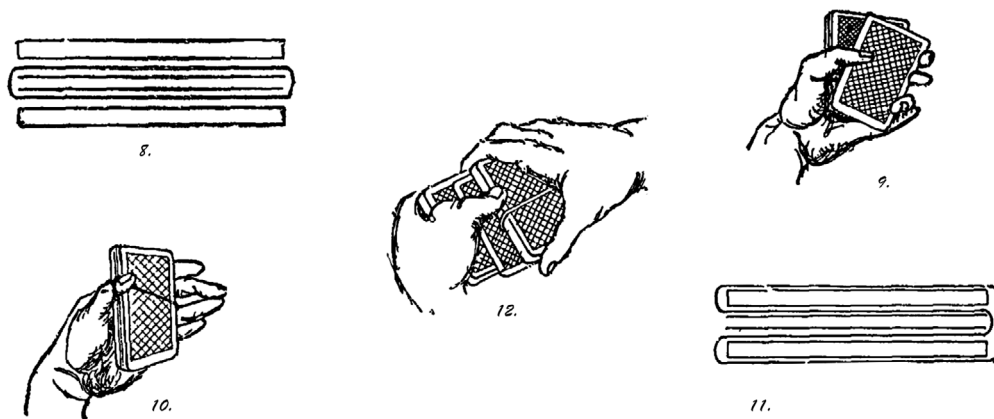
The conjurer now announces that, by means of a peculiar power he possesses, he can cause the volunteer assistant to divine whether he has cut an odd or an even number of cards. “When I say THREE” – the wizard instructs him, “you will immediately name the first thing that comes into your head – odd or even. It will be the thought I have projected into your mind, and you cannot prevent your vocal organs from pronouncing that thought correctly.” The party obeys, and on counting the cards he is found to be correct.

In discarding the joker, another card is secretly carried away behind it, and returned to the case the pack was taken from. This leaves a 51-card pack. While the party places the top cut in his pocket, the wizard’s right hand covers the lower cut, its thumb silently releasing a card at a time from the bottom. He thus easily learns whether THAT PACKET contains an odd or even number of cards. If, when the magician counts: “THREE,” the party says ODD, and the performer’s packet is EVEN (or EVEN with the performer’s packet ODD), he directs the party to remove the cards from his pocket, and count them himself. But if the wizard’s packet is ODD when the assistant says ODD (or EVEN when he says EVEN) – the magician openly counts his own heap, and having the spectator subtract that number from 52, readily proves that the experiment has been successful. One or two repetitions are plenty, and the wizard has the spectator at his mercy at all times.

12. THE ESCAPE

About half of a borrowed deck is handed to a spectator, who shuffles it and draws a card. Meanwhile, the performer has snapped a rubber band laterally about the packet he retained. The chosen card is inserted in this packet, and another band is snapped over it lengthwise. Someone holds the packet, and the balance of the deck is similarly enclosed with two more bands. On command, the chosen card leaves its banded packet, and is found in the other.

While the party shuffles his part of the deck, the conjurer secretly snaps a rubber band laterally about TWO ADJACENT CARDS ONLY of his heap, then shuffles it, leaving the two encircled cards near the center. Sketch 8 is an end view of the performer’s packet. Now comes the subtle move that makes or mars this trick. The packet is held face-down in the left hand, as for dealing. The right hand goes to the vest pocket, as though to bring out a rubber band, and as it does so the left thumb fans its heap



slightly, as in Sketch 9, so that a tiny bit of the band, where it goes over the left edge of the two cards, is exposed. The right hand approaches the packet, as though to snap a rubber band over it. In reality, the left thumb moves slightly toward the outer end of the heap, and the right thumb and forefinger seize the visible portion of the band encircling the pair, and stretch it out and over the left thumb, thence around the outer end of the heap, to the right side, precisely as shown in Sketch 10. The left thumb, whose position was necessary to keep the entire band from slipping off the end of the heap, is withdrawn, Sketch 11 being an end-view of the heap.

If this is neatly done, it will appear as if the performer has merely brought an elastic band from his pocket and snapped it laterally about the packet. The heap is held face-down in the left hand, and the right fingers lift the outer end, breaking the packet BETWEEN the two cards about which the band makes its secret circuit, and the card selected from the other packet is inserted into the end of the heap between these two.

The right hand now holds the packet from above, fingers at outer end, thumb at inner, exerting sufficient pressure to keep the secretly "rubbered" cards in the packet, the left hand taking the other packet face-down. In swinging to the left, to place the unbound heap on the table, the right thumb and fingers ease their pressure, and the three cards, the chosen one in the center, are rapidly but noiselessly propelled to the top of the other pile, by the action of the stretched band, as in Sketch 12.

The left hand drops its packet to the table, the right hand transferring its to the left, immediately going to the vest pocket, this time really producing a rubber band, which is openly slipped end-wise over the packet.

A spectator holds this heap, the wizard cutting the one on the table and slipping two bands over it, one each way. Naturally it is not difficult to effect the change which has already occurred.

13. THE BARE-FACED DETECTION

The performer, never seeing the cards' faces, lays a borrowed pack face-down on his left hand. Anyone lifts a portion and places it on the wizard's right hand, looks at the top card of the lower half and places it on the other pile, and the pile it came from on top of all. The performer cuts the pack a few times, then fans it, the cards facing the company. Requesting its selector to think intently of his card, he draws forth the one selected.

Bare-faced this is; but very effective. Before beginning, the wizard palms in his left hand (face to palm) a card of his own. Its back must be different from the borrowed deck's. After shuffling, the deck is placed on the left hand, this "odd-backer" becoming its bottom card.

When the party has chosen his card as indicated, this odd-backer lies directly above it, owing to the cutting. Running through the pack, the conjurer watches for the back of his own card, keeping it squared behind the one in front (the chosen one), which is removed and passed to its selector, the odd one being palmed and pocketed that the deck may be examined.

14. THE TWENTIETH CENTURY PUZZLE

Several cards are selected from a face-down borrowed pack. They are collected face-down by the performer. One is inserted in the pack, and its identity is revealed by the wizard, he holding the pack to his forehead as in the well-known X-Ray trick. Removing it, he reads the identities of all the others in the same manner. This a quirk added to an old principle. When first he takes the pack, the performer glimpses its bottom card. He cuts the deck, bringing it to about the center, and fans the pack for the cards' selection, always keeping an eye on the card he spotted.

It will be found simple, without forcing, to see that one of the company draws the card known by the magician. The deck is placed on the table, and the drawn cards collected – the conjurer keeping track of where in their packet the card he spotted lies. He shuffles this packet, getting the spotted card to its bottom.

While pattering, the magician glimpses the bottom card of the pack proper (or he may have done so before placing it on the table). Picking up the selected heap's top card, he places it on the deck, which he cuts to bury it.

Holding the pack to his forehead, he hesitantly names THE CARD WHOSE IDENTITY HE KNOWS – the one now at the bottom of the heap on the table. The party who drew that card naturally acknowledges that the wizard is correct. Apparently finding the card named, the performer locates the one he glimpsed at the pack's face, and removes the one in front of it – the CARD JUST INSERTED! Placing it face-down by itself, he inserts at the same spot in the deck another of the chosen group, NAMING

THE ONE JUST REMOVED at the right moment. He continues in this manner, always one card ahead of the game, until all have been named. Picking up the heap, and transferring to its bottom the final card apparently read, he passes all for examination, as the cards now lie in the order they were read in.

15. TELEPATHIC CONTROL

The wizard shuffles a borrowed pack, and allows the company to cut it. Fanning the deck, cards facing the company, the magician states the trick would be impossible, were not a certain four cards missing from the pack. Naming the four, a spectator removes them. Cutting the balance of the pack, the conjurer places it face-down on the table, and turns his back, requesting someone to deal the deck into four face-down heaps, a card at a time to each. Turning, the wizard has the party note the top card of any heap, then cut that heap anywhere and tell whether the card cut to is odd or even. The conjurer then NAMES THE TOP CARD OF THE HEAP, and repeats.

Misdirection pure and simple. When first shuffling the pack (dovetail fashion) by bending the cards back considerably as they are riffled together, the performer glimpses the indexes and memorizes the order of the bottom five cards. After cutting, four cards are discarded. This is a ruse to re-locate the memorized ones – the wizard first naming three not among that group. For the fourth, he names the bottom one of the five. As the party removes it, the conjurer cuts the pack at that point, which leaves the other four at its bottom.

The rest is simple. Dealing into four heaps places a memorized card at the top of each, in the same order as memorized. The byplay of having the spectator state whether he cuts to an odd or an even card, is merely the final bit of misdirection that throws the company completely off the scent.

CHAPTER III

FEATS REQUIRING MORE OR LESS MANIPULATIVE ABILITY

IT IS RECOMMENDED that the next three tricks be performed, one following the other, as their effect is cumulative, the final climax being a knockout.

16. THE SINGLE-CARD REVERSE

Shuffling a borrowed pack, the wizard shows that its cards all face one way. Fanning it face-up, he has someone draw a card. The pack is broken, the card being placed face-up on the face-up lower half, attention being called to the card on which it is placed. The top cut is now replaced, burying the card in the center. The deck is turned over and the backs fanned. All cards are seen to be face-down. The pack is now fanned face-up, and the BACK of one card is seen among the faces. This is turned over and found to be the chosen one! Under it lies the very card it was placed on!

When first taking the pack, the performer shuffles it overhand fashion, the lower side edge of the pack resting obliquely across the roots of the left fingers, the deck facing the right palm. As the shuffle is completed, two cards at the pack's face, under cover of the right hand, are allowed to fall face-down on the extended left fingers. The right hand tilts the lower edge of the pack over to the right side edge of these horizontal cards, and allows the pack to fall face-up on the two face-down cards.

The face-up pack is fanned from the left hand into the right, the right fingers secretly drawing along under it the lowermost of the two face-down cards, entirely screened by the fan.

When someone has drawn a card, the pack is broken at that point, the face-down card that was slid along becoming the bottom card of the top cut. Each hand holds about half the deck, all cards except the bottom one of each heap lying face-up.

Each hand drops naturally to the side, at the bottom of its swing allowing its heap to tip over. The arms at once swing forward again, the left a little in advance, the card now at its top being called attention to. On this the chosen one is placed face-up, the top half-pack being openly dropped onto it.

Save for two cards near the center and one on top, the pack is face-down. Screened by the top card and the right hand, the balance of the pack is turned over, then the deck is openly turned face-down. It is fanned slowly, but as the center is neared (where the two reversed cards are) ten or twelve cards are slid along together in the fan, and no faces will be observed.

The deck is squared, turned face-up, and again fanned slowly, the left fingers holding the lower part well squared. When a card's back appears, the deck is broken at that point, the face-down card becoming the top one of the squared lower half of the deck.

The top cut is laid face-up on the table, and the outer end of the lower cut is tilted up a bit. The right hand slides the TOP TWO FACE-DOWN CARDS off the deck's end toward the company, turning them over AS ONE. The card whose face now shows is the selected one – and when the left thumb slides it aside, the card on which it was originally placed is found under it. The upward tilt of the packet is to conceal the face of the card below the two as they are being turned over.

17. THE HALF-PACK REVERSE

Though simple, this never fails to heighten the mystery, when performed directly after the preceding experiment. The same pack is shuffled and held face-down in the left hand. The right hand places the pack's top half face-up on the table, then the left hand places its half face-down on it. The pack's top, face-down card is removed, and the deck, now held in the left hand, is gently stroked with it. The card is then placed face-up on the pack, which is slowly fanned.

Every card is now found facing in one direction!

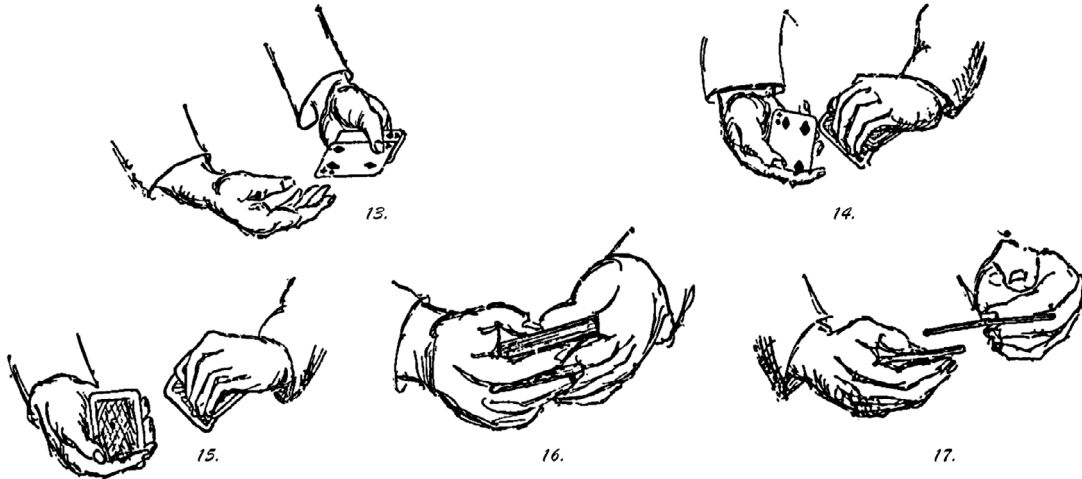
When shuffling, the pack is held back toward the right palm. Three cards at the pack's back are allowed to fall face-up onto the extended left fingers, their fall screened by the right hand. The deck is allowed to fall face-down on them.

As the right hand cuts off the top portion, the left thumb moves down under the left side edge of the lower packet, and by raising it sharply, the lower heap is instantaneously turned upside down under cover of removing the top cut. Placing the top cut face-up on the table, the right hand returns to the lower cut. Under its cover the top card is slipped to the bottom; still face-down. All but the bottom card and the two on top of the left hand's heap really lie face-up. Both sides are shown, and it is apparently placed face-down on the pile on the table. The left hand takes the deck, seemingly face-to-face, the right hand removing the top card, turning it face-up and brushing the deck gently with it, then replacing it on the pack, face-up.

Keeping the top two cards squared, and passing several cards together as the center is neared, the pack is fanned, and convincingly shown to face one way. Then secretly turning the two reversed cards to face the right way, the performer may proceed to:

18. THE ALTERNATE REVERSE

An ordinary deck face-up in his left hand, the performer deals a card at a time into his right, the first one face-up, the second face-down, third face-up, and so on through the pack, occasionally pausing to show that the cards really lie as supposed. When the whole deck is dealt, the wizard suddenly causes the cards to right themselves, all facing one way!



For the most perfect execution the hands must be held in certain positions with respect to the body. To start, the arms are swung fairly low, to the left of the body, as in Sketch 13, the left thumb dealing the first card face-up into the right hand. The arms now swing to the right, as though to give the company on that side a better view, the left hand being turned over toward the body as the arms make the swing, the left thumb dealing the card – this time face-down into the right hand, as in Sketch 14. Note how the right fingers are grouped about the cards received. This insures the heap's lying squared after each card is dealt. The right thumb assists in drawing each card from the left hand to the right, causing a sharp, snapping sound as each is transferred.

The arms swing to the left, the third card being dealt face-up, then to the right, the fourth being dealt face-down. When about a dozen have been dealt in this manner, the right hand may fan its cards, showing them really lying alternately face-up and face-down. Squaring them, the dealing is continued, the motion of the arms from side to side being rhythmic, the "click" of each card as it is transferred occurring regularly.

As the arms swing to the right, and the 26th card is dealt face-down into the right hand, the right first finger leaves the end of its packet and stretches across the top of the heap, as in Sketch 15. Without hesitation the arms swing to the left again, and apparently the next card is dealt as usual. In reality, during the arms' swing to the left, the right first finger slips UNDER THE LEFT HAND'S ENTIRE PACKET, AND IT IS DRAWN OFF WITH A SNAPPING SOUND, THE RIGHT HAND'S PILE BEING LEFT IN ITS PLACE, BETWEEN THE LEFT FIRST AND SECOND FINGERS! But the left hand is tilted upward, so the company cannot notice a card's back at the heap's top. The method of transfer is clearly shown in Sketches 16 and 17.

There must be no faltering. The arms must immediately swing back to the right, both hands slightly toward the body, as the face-down card, FACE-UP, unknown to the company, goes on the right hand's heap, all of whose cards are now face-up. The arms swing to the left, the left hand exposing the face of its heap, but the right screening its, till the left's face card has been dealt onto it – when the left hand

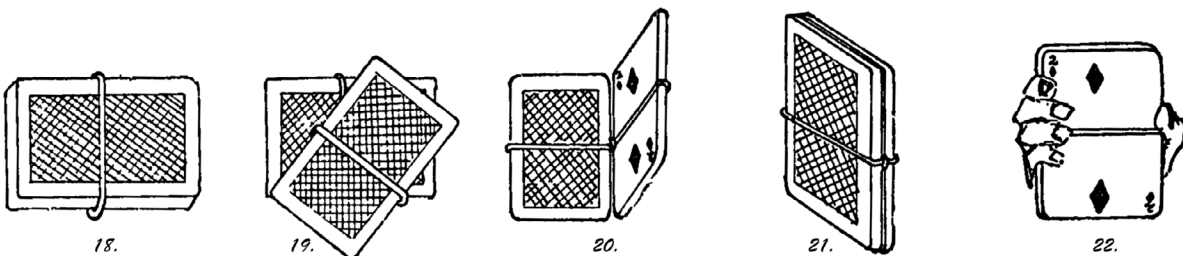
is immediately tilted away from the company. With the cards actually in hand, the reader will readily grasp the idea. The exchange of packets, under pretense of dealing the single card, and the correct positions of the hands during the arm swings, require study and practice. When the deck has been dealt, the wizard fans it. The dealing of the final 26 cards subtly turns face-up the cards previously reversed. This is extremely effective.

19. THE PACK THAT CUTS ITSELF

A card is chosen from a borrowed pack. Snapping three or four rubber bands laterally about the deck, the performer lifts part of it at the outer end, the party inserting his card there. Showing the pack to be fairly banded, and the chosen card not at its face, without covering the pack in any manner, the wizard throws it into the air. It actually cuts itself in full view, in mid-air, though surrounded by the bands – the chosen card appearing at its face! The bands still fairly encircle the pack. Removing them, the wizard hands the pack to its owner, the chosen card still at its face. Before borrowing the deck the conjurer palms in his left hand, face to palm, a card of his own, say the 9 of spades. This is secretly added to the bottom of the pack when borrowing it. Pretending to count the cards, face-up, the wizard finds the 9 of spades belonging to the pack and slips it to the top (back) of the deck.

This 9 of spades is forced on someone, and while he shows it to the company, the following vital moves are secretly executed, in pretending to square the deck, after snapping three or four bands laterally about it: Sketch 18 shows the encircled pack. It is cut, the top half being given a complete lateral revolution as in Sketch 19. The top half is next folded back as in Sketch 20, the bands serving as a hinge. It is folded completely around, so it becomes the bottom half of the deck, as in Sketch 21. The left hand holds the pack face-down, its thumb and fingers hiding the edges where the rubber bands pass through the center of the pack.

The right fingers at the outer end now lift all the cards but one, above where the bands pass through, and the forced card is inserted here, directly on its duplicate. When it has been thrust in, the wizard holds the pack in his right hand, facing the company, as in Sketch 22. When the deck is tossed into the air, the action of the bands causes its halves to exactly reverse the moves the wizard secretly executed. It visibly cuts itself, bringing the forced card's duplicate to the pack's face, the bands lying normally about the pack. They are removed, and the duplicate palmed off, leaving the selected card at the pack's face, and all clear for examination. Several not-too-tight bands are preferable to a single, thick, tight one.



20. THE IMPOSSIBLE JOURNEY

This unpretentious little feat never fails to provoke interest provided it is presented with the necessary skill. A card is freely chosen from a borrowed pack. While it is being examined, or marked, the performer snaps a rubber band side-wise about the deck, into the end of which the card is inserted by its selector. It is shown not to be at the top or bottom of the pack, and a second band is snapped end-wise over it. The deck is touched with the previously discarded joker, and when the spectator removes the bands the chosen card is found to have mysteriously journeyed to the top of the pack. This may be presented as an illustration of submarine warfare. The pack is the ocean, the card drawn the submarine, the joker the submarine detector. Its subtle touch brings the submarine to the surface.

The secret is the fact that the ordinary two-handed pass may be as rapidly and silently executed with a rubber band encircling the pack laterally, as without. When the card is inserted the conjurer holds a break, as ordinarily, bringing it to the top by means of the pass, before snapping on the second band. Lifting their outer ends, the top two cards are shown as one, then the second band is snapped on lengthwise, and the deck is handed to the spectator. With adequate misdirection this is baffling.

21. OUR FRIENDS, THE ACES

A pack's four aces are placed in a face-up row on the table, and the joker is discarded. The aces are placed on top of the deck, and a clicking, suspicion-arousing sound is heard. The performer deals the top four cards into a face-down row, but skepticism is evidenced by the company. The cards are shown to be the aces, however, and are replaced one by one on the pack by a spectator. They are now dealt with one hand into a face-down row. A card is dealt onto each for three rounds, the result apparently being four aces with three indifferent cards on each.

The pile chosen is laid aside, the top three cards of the other piles being placed on top of the pack. The three aces are shown and placed at the pack's face. Then the entire pack is shown, a card at a time. The aces have vanished! Naturally they are supposed to have congregated in the isolated pile of four, but the performer turns up its top card, and it is found to be the joker! He drops it – pretending to notice the company's eyes straying to the face-down joker originally discarded. He smilingly turns it over. It is the ace of spades!

Dropping it, he picks up the next card of the isolated pile. It is a joker, too! He drops it on the first one and picks up the next. It is a joker, as is the final one!

"How many jokers are in this pack?" questions the magician. He runs through it, cards facing the company. "None here," he remarks. "Hallucinations!" he adds cryptically. "There never is but one joker in a pack – one joker and four aces." He turns up the pile supposed to be jokers. It is the four aces. The single card is a joker. In capable hands this can be made a riot of fun.

The pack must contain four jokers and an extra ace of spades. From the back of the pack down the arrangement is: Joker, ace of spades, any card, joker, any three cards, joker, any three, joker. The four aces are scattered below these in the face-down pack.

The pack is fanned, and the four scattered aces removed and placed face-up on the table. Holding the deck face-down in the left hand, the right removes and shows the top joker. In swinging to drop it face-down on the table, it is "top-changed" for the ace of spades, which is dropped instead.

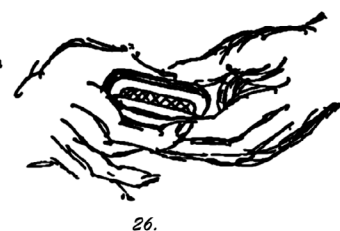
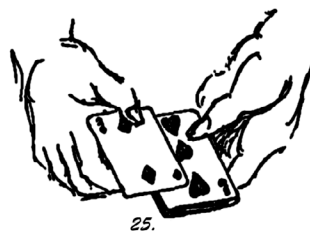
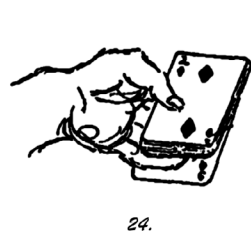
The four aces are replaced on the pack, and it is riffled suspiciously. The four are re-dealt face-down, but to quiet all doubts, someone is allowed to turn them face-up. The wizard meantime palms in his right hand the joker on the top of the pack. The party lays the aces singly (ace of spades first) on the deck. When two have been placed, the performer squares the cards, leaving the joker on top.

The other two aces are placed on top of all, the wizard dealing one-handed a face-down row of four. He deals three more rounds, each pile thus containing four cards. Unknown to the company, the third heap is four jokers; an ace of spades lies second from the bottom of the first pile, the other three aces lying at the bottom of heaps 1, 2 and 4. The third heap is forced as usual.

Laying it aside, the wizard places the top three indifferent cards of each pile one by one on top of the deck, the ace of spades (apparently an indifferent card) going on top of all. The three aces are shown and placed at the face of the pack, which the left hand then takes face down as for dealing.

The right hand covers the pack an instant, its thumb releasing the inner ends of the bottom four cards. These are "passed" to the top. Pretending to lift the top card (now an indifferent one) the wizard really lifts the inner ends of enough more, with his right thumb, to include the four aces. The left little finger slips in beneath them, as in Sketch 23, the right hand removing and showing the top card, then replacing it. "There are no aces here," the conjurer remarks during the maneuver. He turns the left hand over, the little finger still holding the break, as in Sketch 24. "And there are no aces here," he adds, indicating the face of the pack. "Nor here!" – with the right hand drawing off the face card, as in Sketch 25. "Nor here!"

At this point he seems to draw off the next card, but he does something more. The left third finger is moved aside, and the right second finger extends as far as possible behind the pack, its tip hooking



around the left edge of the separated packet at the rear of the pack, as in Sketch 26. When the pack's face card is drawn away, the packet comes too, lying between it and the first card removed. Then the next card is dealt onto the face of the right hand's heap, and so on till the whole deck has been dealt. The aces seem to have vanished. Making the pass below the top two cards (the only ones now above the aces) the performer takes the deck in his left hand as for dealing, and with his right turns up the top card of the pile of four on the table. It is a joker, and is top-changed for an ace as it is apparently dropped by itself to the table. The card supposed to be the joker is now turned up. It is the ace of spades, and is top-changed for the joker in tossing it to the table.

The three remaining cards of the pile are shown singly and are in turn bottom-changed for the aces. Now three jokers lie at the bottom of the deck. They are passed to the top, where is the extra ace of spades. Holding the deck just over the opening of his left coat pocket, as he leans to turn up the cards on the table with his right hand, the wizard noiselessly thumbs them into his pocket, and the deck may be examined. Or he may repeat the moves used in showing the pack free of aces.

22. LEAVE IT TO THE ACES

The aces are removed from a borrowed pack, and a card is drawn and returned. Its selector names any ace, and thrusts the four one at a time anywhere into the deck. The ace named locates the chosen card, the two being found together on examining the deck.

Requisite is a thorough mastery of the "Diagonal Palm Shift," lucidly described by Erdnase, in his "Expert at the Card Table."

Removing the aces, they are placed face-up on the table. Any freely chosen card is returned to the pack and brought to the top by any means preferred, being left there after a false shuffle. The spectator inserts the chosen ace first, and in pretending to shove it squarely into the deck, the conjurer executes the diagonal shift, running the card right through the pack and into the left palm, and thence to the bottom of the deck. The other aces are inserted anywhere, a simple cut bringing the right ace adjacent to the selected card.

23. THE PHANTOM ACES

Anyone's four aces are fanned, arranged alternately red and black. Directing attention to their order, they are held in the left hand. The wizard deals them singly into his right hand, naming each as he does so, of course reversing their order. Again fanning them, anyone is asked to draw the two of either color. He cannot obey! He always draws one of each color. This is as puzzling as Monte.

In dealing, both hands are held well down, right fingers pointing to the left, on which lie the face-down aces. The cards slope slightly away from the body toward the floor. The left thumb deals the top ace into the right hand as the wizard names it, the right thumb completing the movement. The hands

separate a trifle, then approach each other to deal the second ace as it is named. As the hands come together the right thumb is lifted, its card, balanced on the fingers, going beneath the back of the left hand, as the two thumbs deal the second ace, onto the one already dealt.

The third time the hands come together, the right thumb is raised again, but instead of the right fingers and the cards they hold going beneath the left hand – their two aces are easily slid under the left hand's two, between them and the left fingers. Instantly the hands are separated as before, as the third ace is named, but what the right hand brings away is the now top three cards of the four – the two not previously dealt, and under them the upper, or second one dealt of the other two. The two cards at top of the four are one color, the two at it face the other. Naturally it is difficult for the spectator to select the two required, as he always will avoid two adjacent ones.

CHAPTER IV

FEATS REQUIRING PREVIOUS PREPARATION

THOUGH THE FOLLOWING EFFECTS do not partake of the impromptu nature that so many of those previously described do, yet each is a practical and mystifying feat, suitable for parlor or close work. First comes another of Mr. Moren's specialties, called:

24. THE MESSAGE FROM MARS

The performer, explaining that it contains a message just received from Mars, places a sealed envelope in the inside breast pocket of his coat. A borrowed pack is shuffled, the deuces, threes, fours, fives and sixes being discarded. Anyone deals the piquet pack into two face-down heaps, and notes the top card of either. The sealed envelope is found to contain the name of the card he notes, and the performer's pocket may be examined.

Beforehand, the wizard seals in two envelopes the names of any two piquet cards. Both are placed in the upper right vest pocket. To present, the performer with his right hand lifts the right lapel of his coat slightly. Facing the left, the left hand SEEMS to bring an envelope from the inner coat pocket, IT REALLY BEING ONE OF THE TWO IN THE VEST POCKET, the illusion being perfect. Explaining what it is, he SEEMS to return it to the coat pocket, REALLY TO THE VEST.

A pack is borrowed, shuffled and reduced to piquet size by the wizard, who keeps watch for either of the cards whose names he has written. Coming to one of them, he counts the cards he does not discard, until he reaches the other. The portion of the pack he has run through, with this card at its back, he places face-up on the table. He discards the low cards from the remainder of the pack, and lays what remains of the piquet deck on the portion already on the table. Turning the 32-card pack face-down, he deals a face-down row of cards - the same number as the two vital cards lie apart. Then on them he deals another row, and so on till the pack is exhausted.

This places the vital two at the bottom of the first pile, which becomes the bottom of the pack, when the heaps are gathered up. The spectator now deals the deck, face-down, alternately into two piles. A vital card thus becomes the top one of either pile! Knowing, from his previous handling of the pack, which card is which - the wizard brings from his VEST POCKET the envelope corresponding to the card noted. The COAT POCKET may be examined, of course.

25. COLURIA

A shuffled pack is reduced to piquet size, and the wizard goes from the room. A spectator cuts the pack several times, then deals it face-down into six piles. Without looking at them, he places the

two cards left over in his pocket. He now tells the performer the COLOR ONLY of each pile's top card. Whereupon the magician names each pile's bottom card, and finally the two cards in the spectator's pocket, which no one has yet seen!

It is believed that the subtle arrangement employed will be new to most conjurers. The card-colors actually give the clue! The piquet portion of the pack must read, from back to face:

b b b b b b r b b b b r r b b b r r r b b r r r r b r r r r r r
AS-KC-QC-10S-7C-JS-7H-QS-9S-AC-8C-10H-AD-JC-8S-9C-9H-8D-KH-10C-KS QH-9D-AH-JD-7S-QD-JH-7D-10D-8H-KD

The low cards are placed on top, and a bridge made at the division. To present, the wizard shuffles the low cards into the piquet ones, has the pack cut, then fans it and discards the low ones - the piquet portion's order remaining undisturbed. He leaves the room, a party cutting and dealing and pocketing two cards, as above.

The party turns up the top card of each pile, reading aloud the colors, from left to right. The performer in the other room refers to the above table. Finding the given combination of colors in the small letters, b and r, the two cards following the six the small letter's appear over will be the two in the spectator's pocket. The next six are those at the bottoms of the six piles, from left to right.

EXAMPLE:- The colors read are: red, red, black, black, black, black. This is near the end of the table and on into the beginning, over the cards: 8H-KD-AS-KC-QC-10S. The next two, 7C and JS, are in the party's pocket; the following six, 7H-QS-9S-AC-8C-10H, are the ones at the bottoms of the six piles.

26. SATAN'S TRANCE

The pack is shuffled and reduced to piquet size by discarding the low cards. The wizard turns his back, a party cutting the pack as often as desired. A stack of envelopes lies on the table. Four persons step forward. Each takes a card from the top of the pack, notes it, seals it in an envelope from the stack, and leaves it on the table. The envelopes are mixed and the lights turned out. Writing is heard, and the lights are turned on. On the outside of each envelope is found written the name of the card it contains.

Preparation: The flap of each of the top four envelopes is pricked with a needle at a different position. They can readily be told apart by feeling the tiny hump on each. Envelope 1 lies fourth from the stack's top; 2, third; 3, second; 4, on top. All but ten cards of the pack are smooth-finished. The ten are rough, and are easily distinguished from the others by the sense of touch, as discovered some time ago by Mr. Ford Rogers.

The piquet portion of the pack reads, from face to back, the heavier type indicating the rough-finished cards:

AS-9H-QC-7D-10S-KH-8C-JD-AH-9C-QD-7S-10H-KC-8D-JS
AC-9D-QS-7H-10C-KD-8S-JH-a D-9S-QH-7C-10D-KS-8H-JC

This order is easily learned, it being the old A,4,7,10,K,3 arrangement applied to a piquet pack, the only variation being that an ace (same color, but opposite suit) follows the jack.

It would be needless repetition to explain the shuffling and discarding. The cards are selected singly from the cut piquet pack's top. The first one goes into the top envelope (#4), the second into the next (#3), etc. The envelopes are mixed, the lights extinguished. The wizard, in the dark, deals a card at a time from the face-down pack, reversing their order, till he reaches a rough card. There may be from one to four rough cards at that point, so he deals till all the adjacent rough ones lie on the dealt heap, which he picks up. If a single rough card is on top, the top card is the ace of spades, if two, ace of hearts; three, ace of clubs; four, ace of diamonds. He thus knows his location, and deals through the pile, mentally repeating the arrangement. Reaching the last one, he knows that Envelope 1's card is next in order, Envelope 2's next, etc. Remains but to locate and write on the proper envelopes.

27. CHANGE YOUR MIND?

Shuffling a pack, the wizard deals it into several piles, anyone picking them up in any order, then cutting, dealing off two, and thinking of either. Replacing them, he cuts the deck and deals it alternately into two heaps. He may now, if he wishes, think of the other card of the two, not letting the wizard know whether or not he changes his mind. He shuffles the heap containing the card he has decided on, then deals it out haphazard, some cards even face-up, if he desires. The wizard's hand hovers over the scattered cards, then triumphantly swoops down on the mentally selected one, be it face-up or not. He may repeat, using the pack's other half for the purpose.

The cards used should be Steamboats, with a back pattern of blue stars like these:

To prepare, the pack is divided into four groups, as follows:

1. A-3-5-7 hearts; 2-4-6 diamonds; 9-J-K spades; 8-10-Q clubs.
2. A-3-5-7 diamonds; 2-4-6 hearts; 9-J-K clubs; 8-10-Q spades.
3. A-3-5-7 spades; 2-4-6 clubs; 9-J-K hearts; 8-10-Q diamonds.
4. A-3-5-7 clubs; 2-4-6 spades; 9-J-K diamonds; 8-10-Q hearts.

The cards of each group may be in any order. With a pen a tiny blue dot is made in the center of four stars (a square or diamond-shaped group) in the upper left and lower right corners of all cards in group 1, also those of group 8. But in addition, group 3 is marked similarly at the center of its cards' backs. Group 2 is not marked at all, and group 4 is marked only in the center. The pack is assembled by picking up in rotation a card from each group. In presenting, the deck is false-shuffled, and may be dealt into several heaps (EACH BEING SOME MULTIPLE OF 4), the dealing being a card at a time, so each heap is reversed.

A party cuts, then deals off two cards, singly (REVERSING THEIR ORDER), which is the trick's crux. Choosing either, he replaces both on the deck (NOT REVERSING THEM), and cutting the pack, deals it into two alternate piles of 20 cards each. One pile consists of the cards of groups 1 and 3, the other those of 2 and 4, each pile, however, now containing a card transferred from the other. It makes no difference if the party changes his mind, for BOTH CARDS HE LOOKED AT are now in opposite groups to those in which they belong!

The detection is simple. If the chosen card is face-down, and among the cards of group 1-3, it will be the only one minus dots in the corners; if in group 2-4 it will be the only one WITH dotted corners. If face-up, it will be a stranger in its group. Group 1-3 contains only odd spades and hearts, and even clubs and diamonds. Group 2-4 contains just the opposite.

In repeating with the half-pack, it must be remembered that a card has been transferred to it from the other kind, and should not be one of the two looked at in the repetition. The 26 may be dealt into heaps divisible by two, and picked up in any order. When the 26 have been dealt into two heaps, and the one containing the card chosen has been spread on the table, should the card lie face-down, it is distinguished by whether or not its center is marked. If it is face-up – one group of 13 contains red cards below the eights, and black cards above the sevens; the other the opposite. By remaining alert, no confusion need be caused by the presence of the card transferred in the first performance.

28. SPELLING ANY CARD CALLED FOR

The wizard shuffles the pack, and anyone names a card. Instantly the magician spells it off, transferring a card from the top to the bottom of the deck for each letter. The card at the final letter is the card spelt!

The pack should contain two jacks of spades and two jokers. Also, certain of its cards must be longer than the others. The arrangement, reading from the back to the face of the pack, follows the + sign indicating the long cards:

JC-JS-JS+-JH-joker-JD+-joker-10H-KH+-3H-6H-9H+-QH-2H-5H+-8H-AH-4H+-7H-10S-KS-3S+-6S-9S-QS-2S-5S-8S+- AS-4S-7S-10C-KC-3C+-10D-KD-3D-6C-9C-QC+-6D-9D-QD-2C-5C+-8C-2D+-5D-8D-AC-4C-7C+-AD-4D-7D+.

The cards are in groups. Where a card whose denomination is spelt with three letters – as ACE, TWO, SIX, TEN – is found, the two following it are each three points higher – as 2, 5, 8; and 10, K, 3 – and of the same suit. As the deck stands, the joker, and the 6, 9 and Q of hearts may be spelt off. All spelling is done in this manner: T-H-R-E-E- 0-F- H-E-A-R-T-S , the card being turned up on the final letter.

The pack is held face-down in the left hand, the right hand over it, fingers at outer end, thumb at inner.

When a card is named (the shuffle is false) the right thumb releases one at a time the long cards from the bottom of the deck, the short cards above each naturally falling with it. As the bottom long card is released the wizard says mentally: 10, K, 3 hearts; as the second is released: J of hearts and diamonds; the third: J of clubs and spades; fourth: A, 4, 7 of clubs and diamonds; fifth: 2, 5, 8 of clubs and diamonds; sixth: 6, 9, Q of clubs and diamonds; seventh: 10, K, 3 of clubs and diamonds; eighth: A, 4, 7 of spades; ninth: 2-5-8 of spades; tenth: 6-9-Q of spades; eleventh: 10-K-3 of spades; twelfth: A-4-7 of hearts; thirteenth: 2-5-8 of hearts.

Beginning with the release of the fourth long card, this is all systematic and easily learned. The fourth release starts with the A of clubs, the fifth with the 2, the next with the 6, the next with the 10 (all three-letter clubs); then an A, 2, 6, 10 spades for the next four long cards, winding up with the A, 2 hearts. Whatever the group begins with, its second card is three points higher, etc. Note! The cards repeated are not actually in the groups released, but are the ones which can be spelt if the pass is made above the group released.

Example: Someone asks for the 9 of diamonds. In releasing the sixth long card, the 9 of diamonds is repeated in the formula. The pass is made, the seventh long card becoming the bottom card of the pack. The 9 of diamonds, or any card of its group, may now be spelt. Before repeating, the pack must be cut to lie as before.

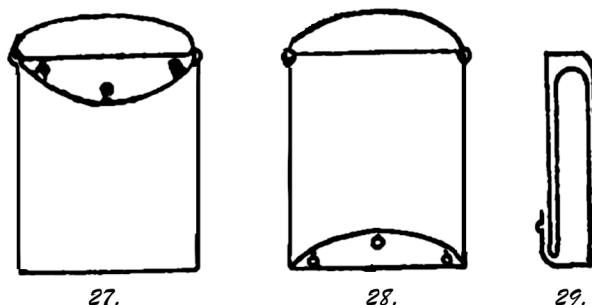
29. THE CARD AND NUMBER MYSTERY

The performer hands a sealed envelope to anyone and shuffles a pack, which he hands to the party, then turns his back. The party may transfer one or two cards from the top to the bottom of the pack, or he may leave it as it is, as he prefers – not intimating what he does. Then, from the top of the face-down pack, he deals a heap of two, another of three, one of four, one of five, and finally one of six cards, at different spots face-down on the table. He selects any heap. Shuffling the other four piles, he places them at the bottom of the deck. He adds the spots of all the cards in the heap selected, and counts down to that number from the top of the deck. In the sealed envelope is discovered the name of the card he finds there.

The pack is arranged, from back toward face:

KD-QS-QD-JC-2D-JS-10C-AH-3H-10S-9C-2C-3S-AS-9D-8H-3C-2S-2H-AC-8S-7H – then any 22 cards, then the card whose name is sealed in the envelope.

This is self-working, the shuffle being false. If no cards are moved from the top to the bottom of the pack; if one is transferred or if two are – the force card will lie 25th, 24th, or 23rd, respectively, after the five heaps have been dealt. And, according as none, one, or two cards are transferred to the bottom, the spot-sum of any heap will be 25, 24, or 23, respectively!



30. THE CARD AND BAG MYSTERY

A cloth bag, seven inches by nine, with a tape handle, and flaps that button shut at both ends (Sketches 27 and 28 give a rough idea of the bag's appearance from both sides) is shown. Its lower flap is unbuttoned. A joker is sealed in an envelope. By means of a large needle, a piece of string is run through one side of the bag, thence out of the opened lower mouth, then right through the envelope and joker, into the bag again, and through the other side. A party holds the bag by its handle, and the wizard raises the envelope into the bag by pulling the string. The lower flap is buttoned, and the top one opened, so that the envelope suspended by the string inside remains in full view. A chosen card now vanishes from the pack, and is found in the envelope, pierced by the string, when it is openly taken from the bag! The joker, uninjured, has returned to the pack.

The bag is constructed on the plan of the old watch bag, of fairly stiff material. A piece of cloth 7 by 31 inches is folded in three, allowing a two-inch overlap at either end for the flaps. See Sketch 29. The long edges are stitched, and the flaps cut in the shape shown in Sketches 27 and 28, buttons and buttonholes being added. Rings in the upper corners serve for attaching the handle.

The card must be forced, and a duplicate of it is sealed in an envelope similar to the one to be used. This envelope is placed in the bag's compartment opening at the top, or handle end. In starting the trick, the wizard turns the bag upside down, unbuttoning the flap at the upturned bottom. The hidden envelope thus slides to the handle end. The needle is passed through the bag's DOUBLE SIDE from without, naturally impaling the envelope and card. It is brought from the bag's open mouth, run through the envelope containing the joker, then into the bag again, and out through the single side. The bag is righted, its handle held by a spectator, and the string's ends are pulled by the wizard, lifting the envelope up into the bag - whose bottom flap is then buttoned. In reality the string now pierces both envelopes, and when the top flap is unbuttoned, the spectator may be pardoned for imagining he sees the identical envelope just drawn up into the bag.

The duplicate of the card in the bag is forced, and is vanished by palming it from the pack, or otherwise. Then the envelope is lifted from the bag, bringing the string with it, the envelope containing the joker naturally coming free of the string and dropping to the bottom of its compartment. The bag is seen empty, and may be exchanged for an unprepared duplicate, by stuffing it into the pocket, and

apparently bringing the same one forth, should someone ask to see it. A duplicate joker accounts for its apparent return to the pack.

This exchange is most subtle, and may be effectively used in many card combinations – for instance, in the familiar Four-Ace Trick, to bring the aces into the selected pile.

Though the writer's fund of magical ideas is not exhausted, yet this little book must be drawn to a close some time. "Thirty Card Mysteries" have been expounded, and were more included, the title might be deemed misleading.

ADIOS