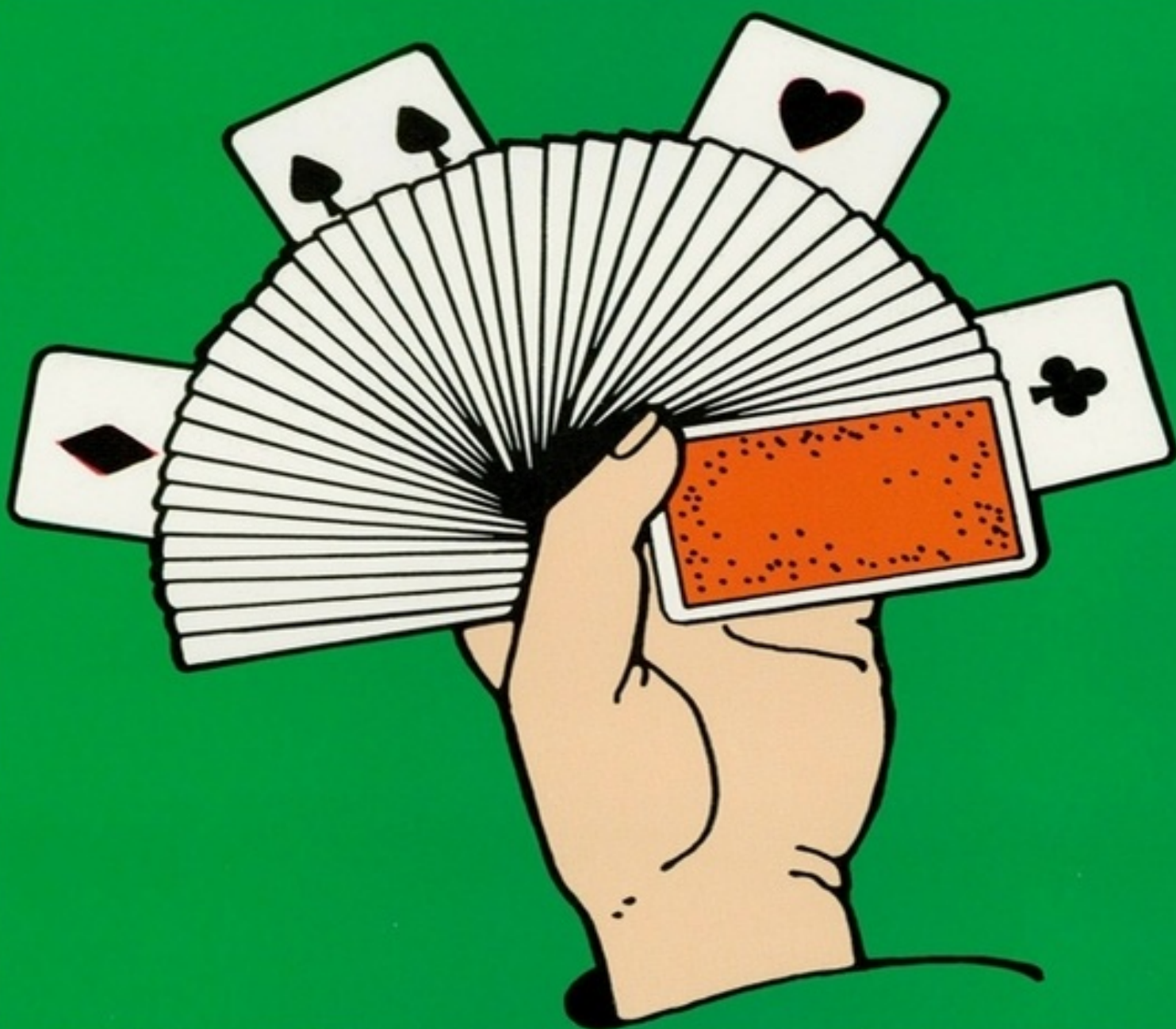


CARD MANIPULATIONS

SERIES 1-5

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JEAN HUGARD

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Jean Hugard

CARD MANIPULATIONS

SERIES 1-5

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By JEAN HUGARD



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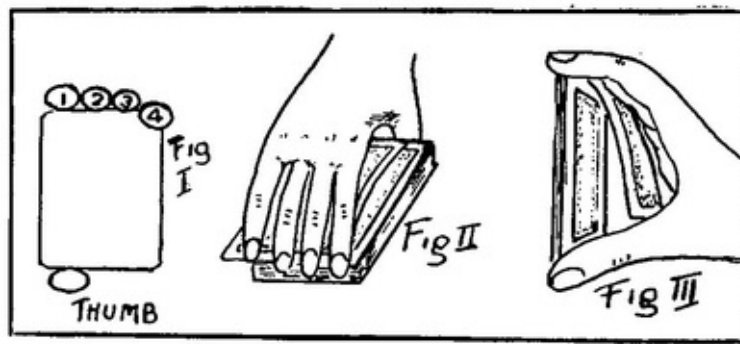
The Hat Catch

A Routine for Arm Spreads

ONE HAND TOP CARD PALM

A description of a method of palming the top card of the pack appeared in the Magic Wand some years ago. The following is that adopted by the writer. Once mastered, it will be found to be the best way to palm off a single card from the top. The sleight can be done with either hand with equal facility. It is best to learn it with the right hand first.

Hold the pack, well squared, face down in your right hand, the first joint of the thumb at the inner end and the top joints of your first three fingers at the outer end, the tip of the little finger resting on the outer right hand corner. (Fig. 1).



Press the tip of your little finger on the corner of the top card and push it slightly off the pack. (Fig 2.) In the figure the projection of the top corner is exaggerated for the sake of clearness. Now press the finger tip down on the projecting corner of the card and it will spring up into the palm.

A little difficulty may be found at first in freeing the rear edges of the card from the thumb, hence the necessity for bending the tip of the thumb slightly inward. In practice the four fingers are pressed close together at the end of the pack, the little finger tip is moved to the corner of the top card, pushing it out very slightly, then it is immediately replaced at the end of the pack, which action leverages the card up into the palm.

The sleight can be done in the act of handing the pack out to be shuffled and is imperceptible.



THE HINDU SHUFFLE OR RUNNING CUT

I have dubbed this very useful series of moves "The Hindu Shuffle" because it was first shown to me over thirty years ago by a Hindu magician. Since then I have never seen a Hindu performer use any other kind of shuffle. Passing strange if the despised Indian juggler has given his vastly superior Western confreres another valuable legacy.

You hold the pack face down on the left hand, the top left corner near the base of the thumb, first finger tip at the middle of its outer end and the other three fingers at the outer side of the deck.



Grasping the inner end of the pack with the tips of the right thumb and second finger you pull out

all the cards except a small packet on the top. This is held back by the tip of your left second finger pressing these cards against the base of the thumb (Fig. 4). In this action both hands move, the left hand a few inches outward, the right hand a few inches in the opposite direction. The packet thus drawn off you let fall on your left palm by releasing the grip of your left thumb and second finger.

You bring your right hand, with the rest of the pack, back over this packet to the same position that it originally had, and then you repeat the action by drawing off a second small packet from the top in exactly the same way. This packet is allowed to fall on top of the first and the tip of the left forefinger acts as a stop, keeping the outer ends of the deck squared.

Successive packets are thus pulled off into the left hand until the cards in the right hand are exhausted.



THE HINDU SHUFFLE AS A SUBSTITUTE FOR THE PASS

This shuffle may be used by the magician as a powerful weapon to use in controlling a card, or cards, which have been returned to the deck by members of the audience, which he apparently loses among the rest of the cards by a thorough shuffle.

To do this by means of the two-handed pass the textbooks instruct the student to divide the pack into two portions, have the chosen card replaced on the lower part, then make the pass, false shuffle retaining the card on top. Again make the pass, bringing it to the middle, cut at that point, have the second selected card placed on the first, again make the pass, false shuffle, and so on and on, for as many cards as have been drawn. To make the pass cleanly is a difficult operation and to control four cards by the method outlined, you would have to do it seven times and false shuffle four times.

The use of the Hindu shuffle to attain the same end is so much easier and cleaner that I have no doubt that having tried it once you will "use no other".

Let us suppose that a card has been chosen and you are about to have it replaced in the pack. Holding the pack in position for the Hindu shuffle you pull off two or three packets into your left hand, as described, advancing toward the person who drew the card. "Kindly replace your card in the pack," you say, "anywhere you like," and you pull off another small packet, then extend your left hand towards him.

He will naturally put his card on top of those in your left hand, you immediately bring the cards in your right hand on top of it and continue the process of pulling small packets off the top of the pack, letting them fall on those in the left hand.

Nothing could appear to be fairer and, to the audience, the card is lost among the others; in reality, you have it on the top of the pack. This is how you do it: When you bring the right hand packet on top of the chosen card, just replaced, you pick up the rear end of that card with the tips of the right third

finger and thumb, holding it concealed under the other cards in the right hand.

It is immaterial whether you pick up one, two or three cards from the packet on your left hand, therefore there is no hesitation or change in the tempo of the action. You hold a small division, or break, between this picked up card, or cards, and the rest of the cards, at the back. This break is not visible from the front, but it enables you to draw off all the cards above it cleanly by the sense of touch alone, leaving the picked up card, or cards, only, between the thumb and second finger, to be dropped on the top of the pack as the last move in the shuffle.

The actual pick up is completely covered by the action of pulling off another packet from the top of the pack and letting it fall on the left hand, apparently on top of the selected card. You continue pulling off small packets until you are warned by the break that only the picked up chosen card remains and you drop this on the others. You have the selected card on top.

To collect and control several cards by this method, you proceed as described above to get the first card to the top. Then, as you go to the second person, you pull out about two-thirds of the pack, allowing the top third to fall on your left hand. The second card is replaced on this, i. e. on top of the first card. You continue the action exactly as before, except, of course, that you must pick up at least two cards.

You will readily see that no matter how many cards have been selected the action is simply a repetition of what is to all appearances an honest shuffle, yet at the conclusion you have all the cards on the top of the pack. You must remember, however, that they are in the reverse order to that in which they were chosen.



AND YET AGAIN—THE RISING CARDS

No apology is needed for this attack on the Rising Cards. It remains the best effect possible with cards. The new twists here described add to the mystery.

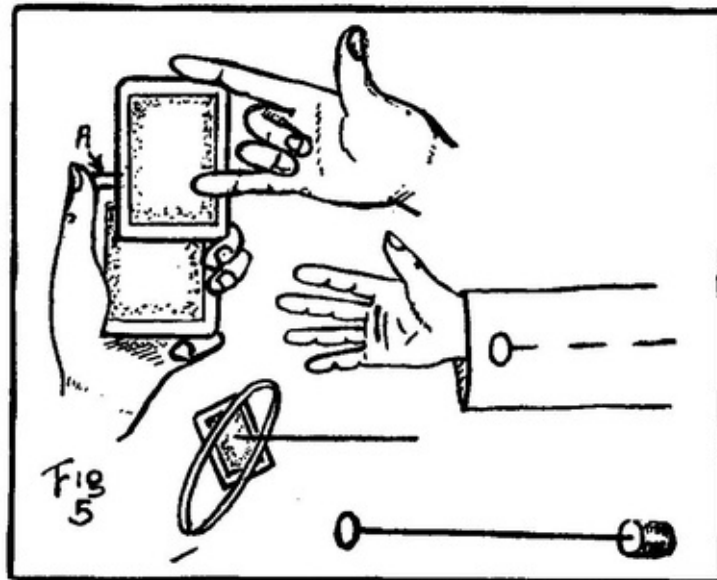
A small fake is required. This is a long thin black hat pin, on the blunt end of which is soldered a little cup in which you put a dab of magician's wax. The pin you push into your right sleeve on the side nearest your body, so that the cup is near your wrist on the outside of your sleeve. Under the lower edge of your vest near the middle you have a thick piece of cork.

THE EFFECT:—Freely selected cards rise from the pack and the last, not only rises, but remains suspended without support.

THE METHOD:—You have the pack shuffled and allow three cards to be chosen freely. These are returned to the pack and you bring them to the top by means, let us say, of the Hindu Shuffle. It will strengthen the effect if you palm off the three cards and have the pack shuffled by a spectator, but this is not absolutely necessary.

The top card, which will be that drawn by the third person and returned to the pack last, you cause to rise by the old method, you hold the pack in your right hand, squarely facing the audience, and you push the card up with the tip of your forefinger.

You make a false shuffle and take the pack in your left hand, upright, the bottom card facing the front; the back of your left hand covers the lower half of the deck. You secretly push about half the rear cards of the pack about one quarter of an inch downward, making a step, visible from the back, but not to the audience. (Fig. 5-A).



You rub the tip of your right forefinger on your sleeve, then lay it on top of the pack and slowly lift it. Nothing happens. You repeat the rubbing more vigorously and again apply your forefinger tip to the cards. This time the second chosen card rises from the pack apparently attached to the finger tip.

You do this by straightening the little finger of your right hand behind the pack and with its tip you push up the rear card. You raise the card slowly and, as soon as its lower end clears the top of the step between the two packets (the pack is divided) you push it forward against the top of the front packet, then, with your little finger you push the rear packet up flush with the other.

You now have the card clipped between the two packets and you can turn the pack sideways to show that the card has really risen from the middle. You go over to drawer of the card and request him to remove it himself. In returning to your position before the audience you seize the cup of the fake and draw it out behind the pack with ease, then clip it with the fingers of your left hand. With your right hand you adjust the front of your vest and, under cover of doing that, you guide the point of the pin to the cork. You push the pin home by drawing your left hand back toward the body and so attach the rear card to the wax. This card you now cause to rise, apparently in the same way as the last, by the attraction of your fingertip, but in reality you gently lower the pack, the card remains stationary, but the illusion is perfect.

You now remove your left hand with the pack and the card remains suspended from your finger tip. The climax is reached when you remove your finger from the card and it remains in the air like Mahomet's coffin.

To get rid of the fake, you replace the pack in front of the floating card, with your left thumb detached it from the waxed end of the fake. Bring your right hand over to the pack, take the card and toss it to spectator. In doing this you bring your right forearm in front of the left hand and the cards. With the left fingers behind the pack pull out the pin and thrust it into your right coat sleeve in its original position.

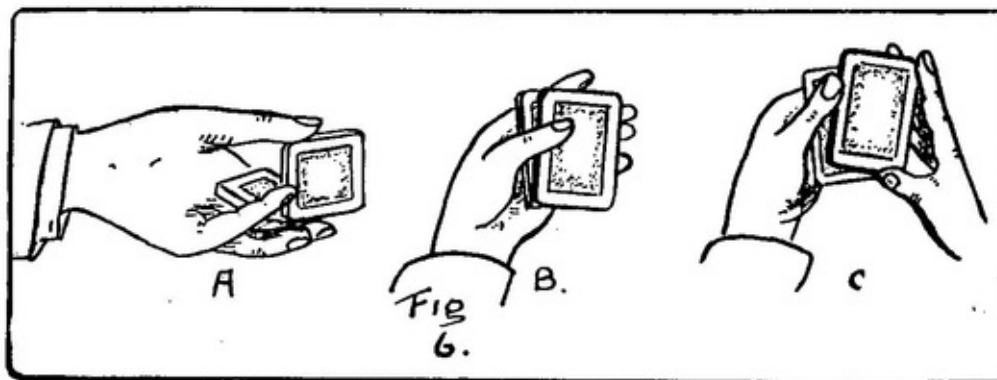
While the card is suspended a hoop can be passed over it if so desired.



AN EASY SUBSTITUTE FOR THE PASS

This is a simplification of the Charlier one hand pass. You hold the pack by its sides at the tip of the thumb on one side and the tips of the second and third fingers on the other. As you advance the pack toward a spectator, inviting him to replace a card he has previously drawn, you allow the lower half of the pack to fall into the fork of your left thumb. (Fig. 6-A). You have the card placed in the opening thus made and at once drop the upper packet on top of it. (Fig. 6-B).

This procedure looks perfectly fair, but in dropping the top packet you pushed it out a little so that instead of falling squarely on the lower packet, it lies a little to one side, so making a step between the two packets (Fig. 6-B). The chosen card is on top of the lower packet.



You proceed at once to an overhand shuffle. As you take the pack in your right hand your left thumb falls naturally on the back of the chosen card, and you pull it out in the first movement of the shuffle (Fig. 6-C). You then shuffle off the rest of the cards on top of it in the regular way. The chosen card is thus brought to the bottom of the deck and can be disposed of as may be necessary for the trick in hand.



RELATIVITY AND CARDS

Among the best of comparatively recent card tricks is one wherein two initialled cards change places under apparently impossible conditions, for no duplicates are used. The only drawback to this mystery is the fact that a special card is necessary, which takes it out of the most favored class of card tricks, those that can be done with a borrowed deck at any time. To remedy this the following method has been devised.

THE EFFECT:—Two cards freely chosen are marked, one with a spectator's initials, the other with those of the performer. Each card is placed in a pocket of the person whose initials it bears, yet they change places and are removed by the spectators themselves. Here is one place where that much overworked expression, "a knock-out," might be used in truth.

THE METHOD:—Any pack of cards may be employed and the only preparation necessary is for you to take any one card, preferably not a court card or a card with many spots on it, say a four or a six of any suit, and write your initials plainly in pencil on its face.

Having done this put the initialled card face up on top of the deck. Take any other card and place it also face up, on top of this initialled card and, finally, take any other card and put it face down on these two.

This is the way things stand just prior to beginning the trick. On top of the pack you have a card face down, under it a card face up, and under this again, that is third from the top, is a card bearing your initials, also face up.

You begin by false shuffling the pack. This can be done by either the riffle or the overhand method. If you use a riffle you must be careful not to allow anyone to get a glimpse of the reversed cards. Spread the pack and allow a spectator to choose a card. Do not say, "You notice I do not force a card on you," or anything of the kind. Be satisfied to allow it to be seen that a free choice is given. It is fair enough to give the person the option of replacing his card and taking another if he desires it. That is convincing enough without suggesting to your audience that there is such a thing as forcing a card.

As soon as a card has been taken you separate the inner ends of the three top cards with the ball of your thumbs and slip the tip of your left little finger under them.

You take the card from the drawer and let everyone see what card it is, then place it face up on top of the deck. You ask him what his initials are and write them plainly on the face of his card in pencil. Let us suppose he has chosen the eight of diamonds.

You turn the card face down, lift it off the pack with your right hand and place it in the person's inside coat pocket. Or, rather, that is what you appear to do. In reality, thanks to the break held by your left little finger, you have turned the four top cards, as one, thus bringing the card with your initials on it, the four of spades, to the top, and this is the card you put in the spectator's pocket.

Naturally you must not allow anyone to see the face of this card. To avoid doing so when putting the card in the spectator's pocket, you keep it face down until you have it inside his coat, then turn the card so that its face is toward the cloth and only its back is visible as you drop it into the pocket.

You have succeeded in getting your initialled card into the spectator's pocket, it remains for you to place his initialled card in your own pocket with all apparent fairness. The method by which you manage this is ingenious.

The other initialled card is now face down, third from the top, just above it is an indifferent card face up and on top of the pack is a card face down. This is the natural result of your having turned four cards, as one, to bring your card on top. You must now bring these three cards to the middle of the pack. So you undercut about half the deck and shuffle the lower portion on top in a perfectly fair and open manner.

Explaining that one more card has to be selected and that you wish to have it done so that all can see that the selection is purely haphazard, you say that you will have someone put the pack behind his back, which you do to illustrate what is to be done. He is then to take off the top card and put it on the bottom of the pack, take the next one and reversing it, push it into the deck somewhere about the middle.

The moment you placed the pack behind you, you took off the top card, turned over the next one, replaced the top card face down, and brought the pack forward again. You merely gave an illustration of what is to be done, or so it seems to the audience.

You have someone stand alongside you and again instruct him what he is to do. Then put the pack face down in his left hand and gently guide his hand behind his back.

"Remember," you say, "Put the top card on the bottom. Someone might suspect me of knowing what that card is. Turn the next card face up and push it right into the pack. Done? Thank you." You take the pack.

"Somewhere in this pack is a card under the one that this gentleman has placed face up. That is the card we will use to complete the experiment. I can think of no fairer way of selecting a card. No one, not even this gentleman himself, can have the faintest idea of what card it is."

You spread the pack, exposing the reversed card, and you take out the card below it. It is, of course the first card that was chosen, the eight of diamonds, on which you placed the person's initials. (The card the spectator reversed he merely righted in so doing.) You look at it, holding it face towards you. "The four of spades," you say. You hand the pack to the spectator beside you asking him to run through it and satisfy himself that the four of spades and the eight of diamonds have been taken out. This will keep him busy while you pretend to write your initials on the card, which you then place in your pocket.

The trick is done, you have only to bring out the effect. Addressing the person who has the pack, you say, “~~You do not find either of those cards? How could you when this gentleman has the eight of diamonds in his pocket and I have the four of spades in mine? I merely wished to have no loophole left for any suspicion of unfair play. What is about to take place is an example of Relativity. They say that only half a dozen people besides Einstein himself understand his theory. Well, I won’t attempt to explain it, I’ll just prove it. The celebrated Erasmus of Rotterdam, maintained that a thing can only be in one place at one time. That was true in his time, but after all truth is only relative. These two cards will disintegrate and reintegrate, I mean they will go to pieces, and then pull themselves together again in such a minute fraction of time that practically, they are in two places at one time. Are you ready, sir? Go. Will you take the card from your pocket? You have the four of spades? It has my initials on it? Will you take this other card from my pocket yourself? It is your eight of diamonds with your initials on it. Now you must be satisfied that Relativity is a Fact.~~”

Properly performed or presented, this trick is as near to a real magical effect as can be conceived. A fastidious performer may object to one point, that of putting the pack behind your back to reverse the second card. The expert will have his own way of avoiding this perhaps inartistic feature. The following is an easy and practical alternative.

After you have shuffled the reversed card and the first chosen card to the middle, you stand with your right side to the audience and you square the pack by running your right thumb and fingers along its ends. You palm the top card and move your hand to the outer edge of the pack. With the left thumb push the next card a little off the pack to the right, just far enough to catch its edge against the right forefinger. In the act of bringing the right hand back over the pack you turn the card over and leave the palmed card on top of it. The turn is covered by the back of the right hand and a trial before a mirror will show how simple the move is. After reversing the card you repeat the squaring movement very openly, running the ends of the pack through the right fingers and thumb, then the sides between the fingers and thumb of the left hand.

(Credit for the effect must go to the talented inventor, Annemann. The only kudos now claimed is for its adaptation to a borrowed deck, that is by the elimination of the prepared card.)



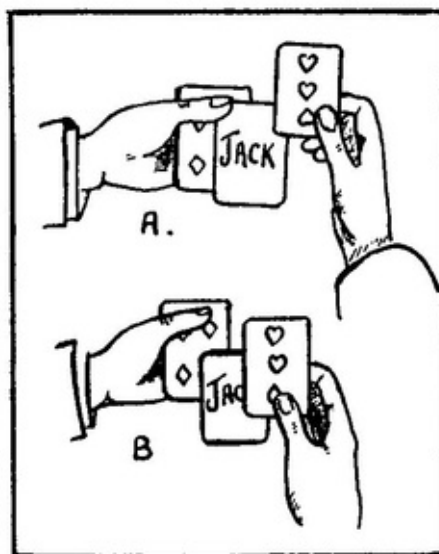
THE BURGLARS. A STORY TRICK

In this story trick the four Jacks figure as burglars. It is advisable, though not absolutely necessary to have them in order of Spades, Hearts, Diamonds, Clubs, from the top, and to have a few cards between each one. This may be done in a moment or two by spreading the pack fanwise, finding the Jacks by their indices, and altering their positions as may be necessary.

Suppose this is done. You take the pack face up in your left hand, saying that you require the four Jacks. You run through the cards, pushing them off one by one into the right hand, till you come to the Jack of Clubs. Lift off the cards in your right hand and turn those in your left toward the spectators, showing the Jack. Push it slightly off the pack and bring the cards in your right hand over it again, but raise them so that this time they cover only the upper half of the Jack. (Fig. 7-A). Grip it at the back

with the tip of the right second finger and then bring the right hand packet down flush with the rest of the pack. The result will be that the Jack of Clubs will protrude half its length below the deck. (Fig. 7 B).

This should be done fairly and openly. You have simply found the first Jack and you have pushed it halfway out of the pack.



You continue to run over the faces of the cards until you come to the Jack of Diamonds. Here the trickery begins. Before you lift off the right hand packet to show the Diamond Jack you push the next card squarely behind it, then push the two as one, a little off the pack as you did the Club Jack. Remove the right hand packet and show the Jack of Diamonds. You hold it squarely towards spectators and they have no reason to suspect anything if you work easily and smoothly.

Bring the right hand packet on the upper half of this Jack (and the indifferent card concealed behind it) and clip the two cards, as one, with the tip of your right second finger as you did the first Jack. Again bring the right hand packet down flush with the rest of the cards. You now have two Jacks protruding below the pack, and the second one has an indifferent card concealed behind it.

The third Jack, the Jack of Hearts, you treat in exactly the same way as the second, that is to say, you secure the card following it and bring them both down together as one card.

The last card, the Jack of Spades, you push out alone, and here to make your previous actions more convincing, you may “accidentally” let it fall on the table. In picking it up you cause it to protrude with the other three. Run through the remaining cards quickly, close up the pack in your left hand, holding it facing the audience, and daintily pull out the protruding Jacks. If you hold the ends of the cards firmly this is perfectly safe, and, since you have not squared the pack exactly, parts of the faces of all four Jacks will show.

Properly done, no one can have any suspicion that you have anything more than the four Jacks. However, you do not hesitate. You at once hand the pack to a spectator asking him to take out the King

of Clubs. “These four Jacks”, you say, “are four bold bad burglars, and, if you can exercise sufficient imagination, please try to think of the pack as the residence of one of our multi-millionaires, one of those who hasn’t paid any income tax. The burglars have planned a raid.” You square the Jacks and lay the packet on top of the pack which you hold face down in your left hand.

“The first one, the Jack of Spades, goes into the basement, ready for any dirty work he may have to do.” You turn the top card over, show it is the Jack of Spades, take it off and put it on the bottom of the pack. Lift the pack squarely to the audience to show it. To do this you grip the pack between right thumb at the inner end, second and third fingers at the outer end. This by way of illustration that the cards should always be held as openly and as much in full view as possible, and graceful gestures should be cultivated.

In addition to being graceful, however, you have taken the opportunity to lift the inner ends of the two top cards a little with the ball of the right thumb. You do this by sense of touch alone, there is no need to look at the cards.

Replace the pack face down in your left hand and at once slip the tip of your left little finger between the two top cards and the rest of the deck. These two cards, you will remember, are an indifferent card followed by the Jack of Hearts. You turn these two as one card, showing the Jack of Hearts.

“This Jack”, you continue, “has been assigned to the living rooms on account of his taking ways. In case of accident his appearance will carry him through as he is used to mixing with the elite.” You turn the two cards down, take off the top card, the indifferent card, and push it in the lower third part of the deck.

The Jack of Hearts is now on the top and you have to get that card out of the way. You take the pack in your right hand, turn it over and show the Jack of Spades. “Still doing spade work in the basement,” you remark. Turn the cards down again on the left hand, pushing off the top card, the Jack of Hearts, with the left thumb into the right palm, and immediately afterward drawing it under the pack by extending the left fingers. The action is covered by turning the back of the right hand to the audience and then squaring the pack with the usual motion of the hand.

“We have two of the rascals in action,” you continue, and as you talk you again separate the inner ends of the two top cards ready for the pick-up as one card. “Here is the third, the Jack of Diamonds. Being a specialist in precious stones he is sent to ransack the bedrooms.” You turn over the two cards as one, showing the Jack of Diamonds, turn them down again, and, taking off the indifferent card, you insert it in the upper third of the pack. You are, of course, careful not to allow anyone to see the faces of the cards actually placed in the pack.

You now have two Jacks on the top, the Jack of Diamonds and under it the Jack of Clubs. Once more you turn two as one showing the Jack of Clubs. “This fellow, being an athlete, all ready for a rough and tumble, enters the house through the roof.” You take the top card, face to yourself, then lift the edge of the next card so that its back is to the spectators, and put the card under it. “He finds a

convenient trap door and in he goes.”

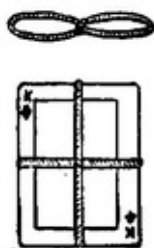
“Unfortunately for the gang, an alarm is raised. A phone call goes through to the Police Station and—may I trouble you for that King of Clubs?—Here is the Sergeant. He rushes up the fire escape to take the rascals in the rear. (Put the King on top of the pack). There is a general commotion”—You c the pack—“and with his usual success, we find he has captured the whole gang.” Run through the cards, faces to the front and show the King with two Jacks on each side of him.



ANOTHER VERSION

The following more elaborate version requires the use of duplicate Jacks and King of Clubs, but the enhanced effect makes the extra trouble worth while.

In addition to the duplicates two rubber bands are necessary. These are the thin kind and should be well stretched beforehand. Their tension should be so weakened that either can be stretched around the length and breadth of a card without bending it. A knot must be tied in the middle of each band so that each has two loops. These are to represent handcuffs in the story.



To prepare, you place the four duplicate Jacks on the back of the extra King of Clubs, then stretch one of the rubber bands around the five cards, one loop lengthways, the other sideways, the knot coming in the middle of the face of the King. This packet you put in your top outside coat pocket, face of the King outward. It should be just out of sight but within reach of your fingertips. If your pocket is a deep one the packet may be brought to the correct height by placing a small silk hand-kerchief at the bottom of the pocket. The second rubber band you have with the deck.

You begin by stripping out the Jacks as has been described already and have the King of Clubs removed by a spectator. Place the Jacks in your left hand and take back the King. Stretch the rubber loops over it in exactly the same way as you did over the duplicate King, bringing the knot in the middle of its face.

You tell your audience that the King is a local Police Captain and that your pocket is to be regarded as the police station. You push the card into your pocket behind the packet already there, but the moment it is out of sight you seize the end of the duplicate King of Clubs and bring it into view. You fix your handkerchief in such a way that about half an inch of the packet will protrude from the pocket.

The manipulation of the Jacks is exactly the same as before, up to the point where you have two at the top and two at the bottom. You have now to get rid of these four Jacks by palming them off the pack. There are many ways of doing this. Here is one:

At this point the patter runs that the marauders were discovered and a commotion ensued. To illustrate this you shuffle the cards thus—run two cards from the top to the bottom thus bringing all four to the bottom, then shuffle the whole pack but throw the last packet on the bottom. With your left hand palm off the four bottom cards and retain the pack in that hand for the moment. Thrust your right hand, letting it be seen that it is empty, into your right trouser pocket.. Bring the hand out and take the pack from your left hand. With the remark, “Where did I put that King of Clubs?”, thrust your left hand into your left trouser pocket and leave the palmed cards there.

Then look down at your coat pocket, take the pack again in your left hand and remove the King of Clubs with your right hand. “Ah, here he is. Let’s see what he can do.” You hold the packet and the pack squarely facing the spectators and slowly push the packet into the middle of the pack. You hand the cards face up to a person to hold, saying you are confident that in four seconds, the Chief will have captured the whole band.

Tell him to run over the faces of the cards and look for the Jacks. When he comes to the King of Clubs quickly remove it and hold it at the tips of your fingers, face to the front. “Well, here is our noble captain anyway. He still has his handcuffs and that’s something these days.” The spectator fails to find any of the Jacks in the pack.

“Isn’t that the usual thing. A clean get-away and the police searching for clues as always. Hello, what’s this? Why he’s got ’em after all and securely handcuffed to himself.” You turn the King of Clubs sideways and show the cards on the back by riffling a corner. Then have a spectator remove the “handcuffs” and show the four Jacks to everyone.

If the spectator notices the extra thickness of the King, let him discover the Jacks himself, but be sure to make him hold the packet up so that all can see how they are secured.



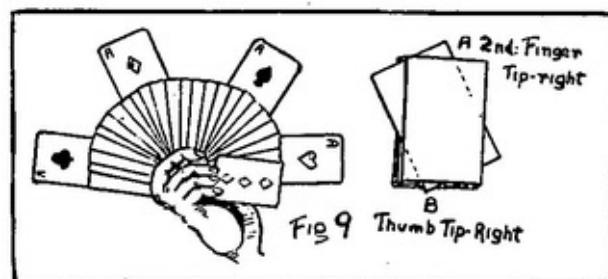
THE MODERN DOVETAIL SHUFFLE

In the old original version of the dovetail shuffle, several selected cards were pushed into the pack diagonally, then straightened at the back of the pack so that their ends protruded an inch or so. The student was instructed to seize these protruding ends, pull the cards out of the deck, and then place them on the top or bottom as might be required for the trick. A difficult operation to do imperceptibly unless the spectators obligingly looked the other way.

The modern version is not only easier, but, during its performance there is nothing to cover up, a rare delight in sleights. The cards are simply pushed into the pack, well separated, and you proceed to

shuffle, the cards are all together and under control immediately.

Let us suppose that you are using four cards, which have been removed from the pack. You can fan the deck in your left hand with the faces outward, and press firmly on the back of the fan with your left thumb. Take up the four cards, one by one, and insert them in the pack at the top edge of the fan, allowing at least three quarters of each card to protrude. The firm grip maintained by your left thumb will hold the cards securely in position. (Fig. 9).



You show the cards thus, then close the fan with your right hand on to your left, gripping the pack the middle of its sides between the tip of the thumb on one side and the tips of the second and third fingers on the other. The four protruding cards now lie one on the other. You bring your right hand, the fingers spread and extended so that the side of your third finger strikes against their outer sides. The tip of the second finger falls on the top of the four cards and your third finger is on the far side of them.

With these three fingers push the four cards a little to the left, then by pressing downward with the second finger tip push them diagonally through the pack until you feel the inner left corners strike the ball of your right thumb at the bottom of the pack. Now move the tip of your right second finger on to the opposite corners which protrude a little from the top of the deck. (Fig. 9).

Without removing the right hand you turn the pack upward to the position for the overhand shuffle. The ball of your right thumb still presses on the lower projecting corners of the four cards, and the tip of the right second finger secures the diagonally opposite corners of the same cards which protrude at the top of the pack. The four cards are thus held firmly between the right thumb and second finger and you could lift them out by one motion, but this must be done under cover of an overhand shuffle.

In lifting the pack with your right hand for the first movement in the shuffle you must press it between the right third finger on the face of the deck and the first finger on the back, otherwise all the cards but the gripped four will fall into the left hand at once. By relaxing the pressure of the first and third fingers you allow packets of cards to fall into your left hand as they are pulled off by the left thumb, exactly as in the regular shuffle. The four diagonally placed cards will be found to cling to the fingers to the last, and the final movement of the shuffle is to drop them all together on the top of the pack.

Every action in this highly effective sleight is either a natural one or is completely under cover. Some little practice is necessary to hold the pack securely and shuffle freely, but that small trouble

will be repaid a hundredfold by the mastery of one of the most useful sleights in the whole range of card magic. The fanning of the pack and the insertion of the four cards lend themselves to graceful motions, the effect is convincing to the audience, and the action is quick and snappy. What more could be required?



JUST ONCE MORE—THE ACES

The dovetail shuffle, just detailed, lends itself to an effective version of the four ace trick for close work, where quick, snappy action is necessary to impress your auditors.

You take out the aces, letting it be seen that there are no others in the pack, and you insert them in the fanned deck, in the manner described. The action continues in the same way, but as you throw the four aces on the top of the pack in the last movement of the shuffle, you slip the tip of your left little finger under them. You thus have a break between the four aces and the other cards, so that you are able to palm them off quickly without having to count them.

You hand the pack to a spectator to shuffle and at once thrust both hands into your trouser pockets. You fumble about in your left pocket with your left hand and look down at it, but bring the hand out empty. "That's funny," you say, "I thought I felt something." In the meantime your right hand in your right pocket has pushed off the undermost of the palmed aces from the others which you retain in the palm. Withdraw your right hand and at once thrust it into your vest at the top, again leave one ace and bring out the hand apparently empty, really with two aces still palmed. Reaching into your top left vest pocket you produce one ace, pulling it out at the fingertips and retaining the last one in the palm. "I thought something hit me. Here's another." You place your hand under your coat at the shoulder and bring out the ace. You are now able to let it be seen that your hand is empty before bringing the third ace from the right trouser pocket, and the last one you produce by thrusting your hand under the bottom of your vest and reaching up for it. In the meantime the person to whom you gave the pack to shuffle, finds that the aces really have left his hands.

Snappily done the trick is most effective. It seems impossible to the layman that four well separated cards could be located in short order, and their reproduction from different places forms a fitting climax, to be rewarded with a generous round of applause.



THOUGHT ANTICIPATED

This is a striking effect in which a principle is used that has been much neglected in recent years, the use of the faced pack.

This is what apparently happens. A spectator shuffles the deck and satisfies himself that it is well mixed and regular in every way. You then pass the cards one by one before his eye, from hand to hand counting them as you do so, asking him to note any card and remember both it and the number at

which it occurs. A second person then names any other number and you cause the card to transfer itself to that new position in the pack.

Do not confuse this feat with the ancient one wherein you begin the second count with the first number. Your second count is made from one and then on in regular order.

Here is the new method. You take the shuffled pack and pass the cards before the person's eyes, one by one, asking him to mentally select any card and to remember its number as you count them aloud. You do this slowly and deliberately so that a choice will be made before you reach, say fifteen. At that number you stop and replace the fifteen cards on the pack in the same order.

Turning to another spectator you ask him to think of any number, say between fifteen and thirty, this merely so that the effect may not be dragged out too long. Requesting both persons to think intently of their numbers you put the pack behind your back. You gaze earnestly at the two persons in turn as if you were engaged in some deep calculation.

All you really do is to divide the pack in halves and place them face to face. Turn the pack so that the original top cards become the lower half and bring the pack forward. You hold the cards ready to deal and you ask everyone to remember that the card and the numbers have been merely thought of, that you have asked no questions, so that, unless you have read their minds correctly, there is no way by which you could know the card or the numbers.

"What was your number?" you ask the first person. "Seven? I knew it," you say confidently. "Let me show you that it has left that position." You deal out six cards face down and turn over the seventh. It is of course, an indifferent card. "That is not your card, is it?" He agrees.

"Now," you turn to the second person. "What number did you think of? Twenty? I was sure of it. Let us see if the card has arrived there."

As soon as the second number is given you mentally subtract the first number from it and the result gives you the number of cards you must deal before you turn the pack over. In this case seven from twenty leaves thirteen, so you have to deal thirteen cards before you turn the pack and continue the count from the other side. You have already dealt seven cards, six remain to be dealt before you reverse the deck. You continue dealing and when you reach the thirteenth card, pause before placing that card down. Holding it in your right hand you say:

"Thirteen is my unlucky number. Does this happen to be your card?" You throw it face up on the table. and at the same time drop your left hand a little, turning it so that the back of the hand is uppermost, thus turning the pack over.

"Not your card? Then I am sure I have succeeded. Don't name it yet." You continue the count deliberately, the cards now coming from the original top of the deck. On reaching the number twenty you place that card face down on the table apart from the others. You emphasize the fact that the card

was selected mentally and the utter impossibility of the whole thing. The card is named and you slowly turn it over.

This trick has a bewildering effect on an audience. The necessary turn of the pack is made when the spectators have no cause for any suspicion, and the last cards are dealt so fairly and openly that they can only give you all the credit for having worked a small miracle. You have merely to subtract the first number from the second to arrive at the number at which the pack has to be turned and this number is always at your “unlucky number.”

It only remains to right the pack so that it will be ready for the next trick. The neatest way to do this is to take advantage of the surprise caused by the appearance of the card thought of, to riffle the inner end of the deck until you come to the point at which the two packets come face to face. Slip the tip of your left little finger between them. Then grip the top half between the thumb and fingers of your right hand and let the left hand with the lower half drop an inch or so. Put the point of your left thumb under this lower packet and press it upward, causing the packet to turn over. At once bring the two packets together and again riffle the cards.

In the unlikely chance that someone has kept his eyes fixed on your hands the slight motion made will be under cover of the back of your right hand and will pass as part of the action of riffling.

An alternative method which is bold but out of which you can get some fun, is to riffle shuffle the two packets as they are, face to face, thus throwing the face up cards amongst those face down, but keeping a face down card on top. You hand the pack in this condition to a person to shuffle prior to doing another trick. Then you ask him what sort of a card handler he is and show him the mess he has got them into.



A NEW FORCE

This is an adaptation of the double lift move. You have the card you wish to force on the top of the pack.

False shuffle several times using the overhand method first, running the card to the bottom then back to the top, then the riffle shuffle. Having only one card to control you can make these shuffles convincing. In your last riffle you hold back the top card of the left hand portion so that it drops last, on top of the force card. You thus have this card second from the top.

Addressing a spectator you ask him to name any number, not too high in order not to waste time. As you speak, looking directly at the person, you lift the rear ends of the two top cards slightly with the ball of your right thumb and slip the tip of your left little finger under them. The pack is in your left hand, your right over it ready to deal.

Suppose eight is called for. “Eight,” you say. “Very well, I will deal off eight cards.” You push off

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