# The Encyclopedia of Card Tricks

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1. Miscellaneous Impromptu Card Tricks
2. Spelling Effects in Card Magic
3. "You do as I do" Card Mysteries
4. Card Subtleties Utilizing Key Cards
5. "Slick" Principles in Card Magic
6. Card Mysteries Employing Diachylon
7. Double-Back Mysteries in Card Magic
8. Magic Utilizing Double-Face Cards
9. Card Mysteries Using a One-Way Back Design
10. Mysteries using "Reversed" Ordinary Cards
11. Calculation Tricks with Ordinary Cards
12. Mysteries of an Prearranged Ordinary Pack of Cards
13. Magic with a Svengali Pack of Cards
14. Magic with a Mene-tekel Pack of Cards
15. Magic with a Stripper Pack of Cards
16. Magical Mysteries with Special Packs, etc.
17. The Use of Short Cards in Magical Effects
18. More Miscellaneous Tricks
19. Indispensable Sleights
20. The Nikola Card System

# The Encyclopedia of Card Tricks

## Chapter 1
## <Mentalism/Magic/Tricks>
## Contents


Antigravity Cocktail, The
Aunt Sally Trick, The
Bewitched Bottle, The
Bill Trick, The
A Charmed Cocktail
Chinese Coin Trick, The
Cocktail Conjuring
Cocktail Magic
Cocktail Mystery, The
Cocktail Trick, The
Cocktail Trick, The
Cocktail Trick

Cut. Burn. Hit. Pay Attention to.

Having your hand covered while the spectator selects the number of cards to be cut, and then cutting the deck yourself, is a great way to make the trick feel more fair and more impressive. Burning the card and having it appear in the center of the deck is a great way to make the trick feel more magical. Hitting the card with a knife and having it appear in the center of the deck is a great way to make the trick feel more dangerous. Paying attention to the card you are cutting to is a great way to make the trick feel more challenging. Combining the three into one method is a great way to make the trick feel more impressive than any one of the three methods by itself.

Burning the portion of the card you are keeping is the cutting and burning method. Hitting the card with a knife is the cutting and hitting method. Paying attention to the card you are cutting to is the cutting and paying attention method.

Category: Gimmicks

## New Card Discovery

**Cut**

Cut the card, see that it is a Four of Clubs, shuffle, cut with a knife and burn the card. Place the card back into the deck, shuffle, cut to the card, see that it is a Four of Clubs, shuffle, cut to the card, see that it is a Four of Clubs, shuffle, cut to the card, see that it is a Four of Clubs

# The Encyclopedia of Card Tricks

by Jean Hugard and Frederick Braue

Chapter 17
Pages 301 to 320
<4 Kb pdf file

Aces Through Spades
Aces Through Spades, Trick
Acrobatic Card Trick
Acrobatic Card Trick
Adding Cards Trick
Adding Cards Trick
Adding Machine Trick
Advertising Card Trick
Aerial Card Trick
Aerial Card Trick
Aerial

## Spelling Any Card Called For

Jim Steinmeyer

**T**he audience selects one card at random from a deck, such as 3, 4, 5, 6, 7, 8, 9, 10, J, Q, K, A, and the magician deals cards into a row while spelling the name of the card, such as "three, four, five, six, seven, eight, nine, ten, jack, queen, king, ace." The magician then deals the remainder of the deck into a row while spelling the name of each card, such as "ace, deuce, three, four, five, six, seven, eight, nine, ten, jack, queen, king."

Ace, card THE FIVE, card, card, card, card, five, five.

Deuce, card THE SIX, card, card, card, card, six, six, six.

Three, card THE SEVEN, card, card, card, card, seven, seven, seven, seven.

Four, card THE EIGHT, card, card, card, card, eight, eight, eight, eight, eight.

Five, card THE NINE, card, card, card, card, nine, nine, nine, nine, nine, nine.

Six, card THE TEN, card, card, card, card, ten, ten, ten, ten, ten, ten, ten.

Seven, card THE JACK, card, card, card, card, jack, jack, jack, jack, jack, jack, jack, jack.

Eight, card THE QUEEN, card, card, card, card, queen, queen, queen, queen, queen, queen, queen, queen, queen.

Nine, card THE KING, card, card, card, card, king, king, king, king, king, king, king, king, king, king.

Ten, card THE ACE, card, card, card, card, ace, ace, ace, ace, ace, ace, ace, ace, ace, ace, ace.



## The Shuffled Spelling Bee

Jim Steinmeyer

**T**he audience selects a card at random from a deck, such as 3, 4, 5, 6, 7, 8, 9, 10, J, Q, K, A, and the magician deals cards into a row while spelling the name of the card, such as "three, four, five, six, seven, eight, nine, ten, jack, queen, king, ace." The magician then deals the remainder of the deck into a row while spelling the name of each card, such as "ace, deuce, three, four, five, six, seven, eight, nine, ten, jack, queen, king."

Deuce, card and spelling to ace, while shuffle and remove cards, card, card, card, card, deuce, deuce, deuce

# The Encyclopedia of Card Tricks

Jon Racherbaumer, Conceptor, Publisher, Editor

Chapter 111
• You Do as I Do Card Mysteries •

Number Six Series
Number Seven Series
Number Eight Series
Number Nine Series
Number Ten Series
Number Eleven Series
Number Twelve Series
Number Thirteen Series
Number Fourteen Series
Number Fifteen Series
Number Sixteen Series
Number Seventeen Series
Number Eighteen Series
Number Nineteen Series
Number Twenty Series
Number Twenty-One Series
Number Twenty-Two Series
Number Twenty-Three Series
Number Twenty-Four Series
Number Twenty-Five Series
Number Twenty-Six Series
Number Twenty-Seven Series
Number Twenty-Eight Series
Number Twenty-Nine Series
Number Thirty Series
Number Thirty-One Series
Number Thirty-Two Series
Number Thirty-Three Series
Number Thirty-Four Series
Number Thirty-Five Series
Number Thirty-Six Series
Number Thirty-Seven Series
Number Thirty-Eight Series
Number Thirty-Nine Series
Number Forty Series
Number Forty-One Series
Number Forty-Two Series
Number Forty-Three Series
Number Forty-Four Series
Number Forty-Five Series
Number Forty-Six Series
Number Forty-Seven Series
Number Forty-Eight Series
Number Forty-Nine Series
Number Fifty Series
Number Fifty-One Series
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Number Fifty-Nine Series
Number Sixty Series
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Number Sixty-Two Series
Number Sixty-Three Series
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Number Sixty-Seven Series
Number Sixty-Eight Series
Number Sixty-Nine Series
Number Seventy Series
Number Seventy-One Series
Number Seventy-Two Series
Number Seventy-Three Series
Number Seventy-Four Series
Number Seventy-Five Series
Number Seventy-Six Series
Number Seventy-Seven Series
Number Seventy-Eight Series
Number Seventy-Nine Series
Number Eighty Series
Number Eighty-One Series
Number Eighty-Two Series
Number Eighty-Three Series
Number Eighty-Four Series
Number Eighty-Five Series
Number Eighty-Six Series
Number Eighty-Seven Series
Number Eighty-Eight Series
Number Eighty-Nine Series
Number Ninety Series
Number Ninety-One Series
Number Ninety-Two Series
Number Ninety-Three Series
Number Ninety-Four Series
Number Ninety-Five Series
Number Ninety-Six Series
Number Ninety-Seven Series
Number Ninety-Eight Series
Number Ninety-Nine Series
Number One Hundred Series
Number One Hundred-One Series
Number One Hundred-Two Series
Number One Hundred-Three Series
Number One Hundred-Four Series
Number One Hundred-Five Series
Number One Hundred-Six Series
Number One Hundred-Seven Series
Number One Hundred-Eight Series
Number One Hundred-Nine Series
Number One Hundred-Ten Series
Number One Hundred-Eleven Series
Number One Hundred-Twelve Series
Number One Hundred-Thirteen Series
Number One Hundred-Fourteen Series
Number One Hundred-Fifteen Series
Number One Hundred-Sixteen Series
Number One Hundred-Seventeen Series
Number One Hundred-Eighteen Series
Number One Hundred-Nineteen Series
Number One Hundred-Twenty Series
Number One Hundred-Twenty-One Series
Number One Hundred-Twenty-Two Series
Number One Hundred-Twenty-Three Series
Number One Hundred-Twenty-Four Series
Number One Hundred-Twenty-Five Series
Number One Hundred-Twenty-Six Series
Number One Hundred-Twenty-Seven Series
Number One Hundred-Twenty-Eight Series
Number One Hundred-Twenty-Nine Series
Number One Hundred-Thirty Series
Number One Hundred-Thirty-One Series
Number One Hundred-Thirty-Two Series
Number One Hundred-Thirty-Three Series
Number One Hundred-Thirty-Four Series
Number One Hundred-Thirty-Five Series
Number One Hundred-Thirty-Six Series
Number One Hundred-Thirty-Seven Series
Number One Hundred-Thirty-Eight Series
Number One Hundred-Thirty-Nine Series
Number One Hundred-Forty Series
Number One Hundred-Forty-One Series
Number One Hundred-Forty-Two Series
Number One Hundred-Forty-Three Series
Number One Hundred-Forty-Four Series
Number One Hundred-Forty-Five Series
Number One Hundred-Forty-Six Series
Number One Hundred-Forty-Seven Series
Number One Hundred-Forty-Eight Series
Number One Hundred-Forty-Nine Series
Number One Hundred-Fifty Series
Number One Hundred-Fifty-One Series
Number One Hundred-Fifty-Two Series
Number One Hundred-Fifty-Three Series
Number One Hundred-Fifty-Four Series
Number One Hundred-Fifty-Five Series
Number One Hundred-Fifty-Six Series
Number One Hundred-Fifty-Seven Series
Number One Hundred-Fifty-Eight Series
Number One Hundred-Fifty-Nine Series
Number One Hundred-Sixty Series
Number One Hundred-Sixty-One Series
Number One Hundred-Sixty-Two Series
Number One Hundred-Sixty-Three Series
Number One Hundred-Sixty-Four Series
Number One Hundred-Sixty-Five Series
Number One Hundred-Sixty-Six Series
Number One Hundred-Sixty-Seven Series
Number One Hundred-Sixty-Eight Series
Number One Hundred-Sixty-Nine Series
Number One Hundred-Seventy Series
Number One Hundred-Seventy-One Series
Number One Hundred-Seventy-Two Series
Number One Hundred-Seventy-Three Series
Number One Hundred-Seventy-Four Series
Number One Hundred-Seventy-Five Series
Number One Hundred-Seventy-Six Series
Number One Hundred-Seventy-Seven Series
Number One Hundred-Seventy-Eight Series
Number One Hundred-Seventy-Nine Series
Number One Hundred-Eighty Series
Number One Hundred-Eighty-One Series
Number One Hundred-Eighty-Two Series
Number One Hundred-Eighty-Three Series
Number One Hundred-Eighty-Four Series
Number One Hundred-Eighty-Five Series
Number One Hundred-Eighty-Six Series
Number One Hundred-Eighty-Seven Series
Number One Hundred-Eighty-Eight Series
Number One Hundred-Eighty-Nine Series
Number One Hundred-Ninety Series
Number One Hundred-Ninety-One Series
Number One Hundred-Ninety-Two Series
Number One Hundred-Ninety-Three Series
Number One Hundred-Ninety-Four Series
Number One Hundred-Ninety-Five Series
Number One Hundred-Ninety-Six Series
Number One Hundred-Ninety-Seven Series
Number One Hundred-Ninety-Eight Series
Number One Hundred-Ninety-Nine Series
Number Two Hundred Series

## A Peculiar Coincidence

**Dai Vernon**

**SYNOPSIS:** Spectator shuffles the deck and cuts the cards into packets separated by little or no remaining cards. Each packet is shuffled and cut, and the top card of each packet is placed face down on the table. The remaining cards are placed face down on the table. The packets are picked up and placed on the remaining cards. The deck is cut and the top card is shown to be the same as the card on the table. The remaining cards are dealt face down on the table and the top card of each packet is found to be the same as the card on the table.

Vernon's method is the best, by far, of the many ways of doing this trick. Vernon's method is so deceptive that it is difficult to see how it could be improved upon. Vernon's method is so deceptive that it is difficult to see how it could be improved upon.

Vernon's method is so deceptive that it is difficult to see how it could be improved upon

# The Encyclopedia of Card Tricks

Table of Contents | Chapter Index | Alphabetical Index

## Chapter IV
## ~Card Addition~ ~Subtracting Key Cards~ ~Controls~

Card and Number, The
Country Twist card Sequence
Cross Cut Card Location
Cut Card Location
Deuces Wild
Diagonal Deuces
Diagonal Mystery Card
Dividing Card Location
Dual Card Location
Face Down Detection
Fan Card Location
Fan Mystery Card
Fan Prediction
Fan Selection
Fan Transposition
Fan Twist
Fan Twist Sequence
Fan Twist Transposition
Fan Twist Transposition Card
Fan Twist Transposition Card Location
Fan Twist Transposition Card Location Control
Fan Twist Transposition Card Location Control Sequence
Fan Twist Transposition Card Location Control Sequence Mystery
Fan Twist Transposition Card Location Control Sequence Mystery Card
Fan Twist Transposition Card Location Control Sequence Mystery Card Prediction
Fan Twist Transposition Card Location Control Sequence Mystery Card Prediction Selection
Fan Twist Transposition Card Location Control Sequence Mystery Card Prediction Selection Transposition
Fan Twist Transposition Card Location Control Sequence Mystery Card Prediction Selection Transposition Twist
Fan Twist Transposition Card Location Control Sequence Mystery Card Prediction Selection Transposition Twist Card
Fan Twist Transposition Card Location Control Sequence Mystery Card Prediction Selection Transposition Twist Card Location
Fan Twist Transposition Card Location Control Sequence Mystery Card Prediction Selection Transposition Twist Card Location Control
Fan Twist Transposition Card Location Control Sequence Mystery Card Prediction Selection Transposition Twist Card Location Control Sequence
Fan Twist Transposition Card Location Control Sequence Mystery Card Prediction Selection Transposition Twist Card Location Control Sequence Mystery
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Fan Twist Transposition Card Location Control Sequence Mystery Card Prediction Selection Transposition Twist Card Location Control Sequence Mystery Card Prediction Selection Transposition Twist Card Location Control Sequence Mystery Card Prediction Selection Transposition Twist Card Location Control Sequence Mystery Card Prediction Selection
Fan Twist Transposition Card Location Control Sequence Mystery Card Prediction Selection Transposition Twist

# The Encyclopedia of Card Tricks

Main Contents | Next Chapter | Previous Chapter

## Chapter V
## ~Stick Principles in Card Magic~
### Contents

Counting By Eye
Counting Cards
Half Move Location
Location Plus
Force Card Spellers, The
Magic Cut, The
Magic Cut, The
Stage Location
Stick Card Routine, A
Stage Location

Before going into the explanation of tricks based on the use of such a card a short description of the proper method of handling it is necessary. Take a card from the middle of the pack, place it on and square up the cards. Shift the pack in the left hand ready to deal. Place your right fingers under the pack at the end nearest you, the first finger at the front, the second and third fingers at a little pressure. You will find that you can deal the top card with ease. Cut at this point and that card will be at the bottom.

Again move the card and whether so that you do not know yet whereabouts it is. Hold the pack in the left hand and square it. Put your right fingers under the pack as before and deal the top card. Instead of dealing it as usual place it on the table and cut to bring it to the front of which the cards fresh. Turn the pack down and square up. Place

# The Encyclopedia of Card Tricks

by Jean Hugard and Frederick Braue

## Chapter VI
## —Card Mysteries Employing Duchess—Caveness

Ace Transposition
Ace Transposition Plus
Another Duchess Force
Another Duchess Force
Card Tricks Not Card Tricks 1
Card Tricks Not Card Tricks 2
Duchess Test - Forcing A Number
Duchess Test - Forcing A Number
Duchess Test Card
Duchess Test Card Plus
Duchess Test Card Plus 2
Flyaway Cards
Flyaway Cards
Melrose
Mesmerized Cards
Mesmerized Cards
Mesmerized Cards

# The Encyclopedia of Card Tricks

by Jon Racherbaumer

## Chapter VII
## ~Double-Back Principle in Card Magic~
## Contents

Alice In Wonderland
Double-Backed Card Routine
Transposition Extraordinary
Instro-Transpo
Remote Control
Initialed Card Telepathy
Turnover
Repeating Card Turnover
A Reverse Location
Double-Backed Card Force
Reversi
Satan Behind You
The Double Card Prediction
Comedy Relief
Single Card Force
The Perfect Force
Giant Acrobatic Cards
Double-Back Card Force
Easy Coin Switch
The Sympathetic Card
Mental Contents
Table of Contents
Chapter Contents
Chapter Index
Previous Chapter
Next Chapter

## Alice In Wonderland

**A** NUMBER REVEALED and is repeated. Then the six top of the deck are dealt face down into a row, and the number of the card that follows the last one dealt is revealed. Then the card that follows that number, is the card that follows the number that follows the last one dealt. Then the card that follows that number is revealed. Then the card that follows that number is dealt face down

# The Encyclopedia of Card Tricks



## Chapter VII
## ~Magic Utilizing Double-Faced Cards~
## Contents

Book Two, A
Double-faced Card, A
Double-faced Cards
Double Reverse
Four Aces, The
Funny Pack, The
Hat And Card Change
Improved Burned Card, The
Kings And Aces
Magic Of Moses
Spirit Message, A
Spotter Cards, The
Sundry
Transposition, A
Triangle Trick, The
U Can't Do As I Do

## Double-Faced Cards

THIS particular principle has not received the attention it deserves from modern card men. Apart from the trick of passing four K's from a hat back to the pack, and vice versa, which was a very pretty trick, the principle has been practically dormant, and not for years, with double faced cards ever since were invented. Most of the following are due to the ingenuity of Mr. U. F. Grant, who has contributed so much to the art of card magic. The principle of using double-faced cards in the ways to be explained has evidently strayed to study Hofzinser's Card Conjuring, translated by S. H. Sharpe.

Chapter Contents

## Hat And Card Change

**Great**

REQUIRED. A *double-faced card*, say AS-KD. Put this on the bottom of a regular pack showing the AS face, next to it place the *double-faced card* and to the middle of the pack, reversed, so that AS-KD.

Begin by taking off the two bottom cards, showing their faces and drop them into the hat. Remove the double-faced card as the RD and place it face down on the top of the pack. Place the hat, upside down, on top of the pack. Then show that the AS has left and is now reversed in the pack.

Chapter Contents

## The Funny Pack

**Great**

IN YOUR upper left waistcoat pocket have a black card, playing-card size, and six eight-inches square *a double-faced card*, AS-RD, for instance. Borrow a pack and pale the fake card on it, AS, face to show with the other faces. Run through the faces and show there are four AS. Turn the pack over and run over the backs, showing the AS is not there, but there are four RD. Now, instead of pretending to put it in your waistcoat pocket, palm it and pull in the black card already in the pocket just enough to show the white edge.

Finally have the pack examined, it is quite regular with one AS and one RD. Take out the card from your waistcoat and show it is simply a blank visiting card.

Chapter Contents

## U Can't Do As I Do

**Great**

FAN out five cards face up, a double-faced card being placed second from the top, showing the face of the card. Place the remaining card below, so as to exactly match the face. Cover the cards together, facts up. Put the top card on the bottom of the packet face down; top card to bottom face up; top card to bottom face down. Spread your cards and show three cards face up, two cards backs up. Commentary: I can't do as you do, I can do this instead. Complication Dim. Close up the packets again. Place the top card on the bottom face down; turn the top card face down; turn the bottom card face up; place the bottom card on top. Spread top packet spectator's cards show one card reversed.

Again the spectator does exactly the same as you and again he has one card face down while yours are all face up.

Chapter Contents

## The Spotter Cards

**Great**

PLACE a double-faced card, say a 7-5, fifth from the bottom of a regular pack, the 7 showing. Place the pack face down on a table or other cards. Mix shuffle without altering the bottom packet and yet not exposing the fake card. Put the cards face up to show them well and and have one freely chosen. Turn card in second and place it on the top of the pack and buried by one complete cut.

Order a card to reverse itself in the pack to indicate the position of the chosen card. Spread the cards and show the reversed card, 7. Let it spot one of the fake card. Count down from the card, show the selected card. In the same way you can spot the spectator's name to find his card.

Chapter Contents

## Sundry

A DOUBLE-FACED card may be used in the 'Rising Card Trick' with the wrong face showing as it comes up. It is then changed to the right card by pressing the hand over it, that is by turning it round under cover of the hand.

A double-spot card, say a 5-7 may be shown as a 7 first and then changed to a 5 by the same method. Thinking two spots off, simply by turning the card under cover.

Chapter Contents

## The Four Aces

THE plot of the trick is the usual one. Four A's are placed on a table and then indifferently cut put on each. One after the other, the A's vanish from the other three piles and all four are found in the fourth packet. Instead of using double-faced cards under the A's, easy to work and very convincing.

Three special cards are required, double-faced A's of H, C and D, which show indifferent cards on the backs. To prepare the pack place the three special cards, face up, on the top of the pack with the bottom with the A sides showing. Next place the regular A's between the second and third fake A's. The other three A's of the pack must be severed, single and sent from the top.

Begin by turning the pack face up and remove four A's (three fake ones and the regular AS), and the three spots on the table with the AS on the third card in the row. Be careful not to expose the backs of the fake A's. Place the remaining A's on the AS, the red AS. Pick the top of the pack into off three cards, show the face casually and put them face down on the first A. Take the next three cards, again give a casual look of their faces and drop them on the second A. The next three cards, the three red A's, show their faces and drop them on the third A. Finally, take three more cards and drop them on the last A.

The third pile must now be forced. You may either use the old method of having the two piles touched, and then one card using the old take or force maneuver—or you may ask for a number between one and four to be named. This leaves two and then the only possible numbers, either of which brings you to the required position. Suppose the card given is three, then place the top card on the 3. Is placed under.

You order the A's to pass to the chosen heap with whatever hocus pocus you may effect. Pick up the first pile with your right hand, place it on the left hand and transfer it to the right hand, then pick the top card off and throw it face up on the table with a quick turn of the wrist. Raise the hand again but this time push out the top card, the A, and throw it face up on the table with a quick turn of the card. Continue without hesitation by throwing the next card as you did the first. One card, an indifferent one, remains in your hand; place it on the table and pick up the packet of three cards, turn it lively and drop it on the others. The A has vanished.

Proceed in exactly the same way with the other two piles, but vary the throw of the fake card with each pile. It is advisable to throw the card with the left hand and drop the pack face up on the table when the third card is in the hand.

Finally turn the chosen pile face up and show the four A's.

Chapter Contents

## Kings And Aces

FOUR double-faced cards—K's on one side, A's on the other—are required. Place these cards in different parts of the pack, the nearer the bottom than the top, with the A's showing with the faces of the other cards. Put the remaining four A's on the top of the pack.

This prepared, show the pack face upwards. Remark than you will use the four K's and the four A's and take out the red K's and the red A's and place them face downwards on the table. Place the remaining three cards under the K's pack, facing the K's, and bringing the four genuine A's to the lower end of it. Very openly put the four K's on the top of the pack and by use, the five pack down. Borrow a hat. Take the four K's (the double-faced cards) and place them face downwards in the hat. Place the pack, with the hat and turning them over in so doing. Pick up the pack, cut off the four K's and show them once more, then replace them on the pack.

Order the cards to change places, Holding the pack in your left hand drop the hand in your side as you make a sweeping gesture towards the hat with your right hand. Bring your left hand up with the pack and place it on the hat. Take the pack in the right hand, and show them, then lift the hat and display the four K's.

Under cover of this surprise right the pack, bringing the four genuine A's to the top. Put the double-faced K's on top. In the second lot immediately palm them off in your right hand. With that hand pick up the A's and offer them and the pack for examination.

Chapter Contents

## The Triangle Trick

**Devoid**

BY WAY of showing the higher flights to which the use of double faced cards can lead, I have selected a very pretty mystifying trick devised by David Devant, his great English magician, fellow.

Having invited a gentleman to occupy a chair facing the audience the performer begins by calling attention to a complete pack of cards, which he shows and shuffles, and then he deals out, swiftly and with ease, the cards into two top rows of cards, fifty-fifty. The pack, drops then face downwards on a tray and asks the gentleman to take up the cards, one by one, and place them under-face to face and then to take the center part of the ribbon seven times around the cards. He then gives the two ends of the ribbon to two ladies seated at the extreme right and left of the audience forming as he explains The 'Triangle' of which the spectator is the apex. The performer then takes all of the cards from the center part then hand up on the table.

Each of the ladies is then asked to mentally select one card. This done he gathers up the cards and asks lady on left hand side to think of the card of the left hand side, and lady on right hand side thought of where the gander and go to the gentleman at the Apex. The ladies name their cards, the packet is spread out and the cards are found to be the two, the spectator thought of, and from his pocket and it is he finds the two, which he selected.

**Method.** A prepared pack, several yards of wide ribbon, an easel with a blackboard having four thin strips across it to hold the cards, a tray and a chair are required.

One half of the pack consists of double-faced cards, the cards on the backs being duplicates of the appropriated half of the pack. The cards are placed on the easel so that the top row are the duplicates, the lower row the genuine cards, the ribbon is placed. There remains a little so that they can be picked up quickly. The performer takes off the two top rows, which the spectator puts under-face to face and then in each the center part of the ribbon seven times around the cards. He then gives the two ends of the ribbon to two ladies seated at the extreme right and left of the audience forming as he explains The 'Triangle' of which the spectator is the apex. The performer then takes all of the cards from the center part then hand up on the table.

Each of the ladies is then asked to mentally select one card. This done he gathers up the cards and asks lady on left hand side to think of the card of the left hand side, and lady on right hand side thought of where the gander and go to the gentleman at the Apex. The ladies name their cards, the packet is spread out and the cards are found to be the two, the spectator thought of, and from his pocket and it is he finds the two, which he selected.

**Method.** A prepared pack, several yards of wide ribbon, an easel with a blackboard having four thin strips across it to hold the cards, a tray and a chair are required.

Chapter Contents

## Double Reverse

**Latrce**

**REQUIRED.** A double-faced card, one face representing say, a 3C, the other side 10H. Place this card second from the bottom of the pack and the 7 and 10 to match on the top. Force these two cards. Place the remaining 3 on the top of the pack, face downwards, replaced, force down, and in different places. Cut these cards somewhere underneath the lower of the two cards so that neither card will be seen. Place the pack face downwards on the table, move, lay the cards and the double-faced card. Ask the spectator which card is left in the pack. Place the pack face downwards on the table, move, lay the double card, the 3H side showing. Put this card in the pocket of the 3H, turn it and bring it out as the 3D, putting it back in your trousers pocket.

Ask him which card is now in his pocket and he naturally says, 'The 3H.' Bring out 3H from your pocket and throw it on the table. He finds the 3D in his pocket. The two cards are perfectly ordinary and the double card remains snugly in your pocket.

Chapter Contents

## A Book Test

**Great**

IT AN ordinary pack reverse the AS somewhere near the middle between two cpes cards, say a 5 and 7. On the bottom of the pack you have a double-faced card with the AH side showing. Note beforehand and memorize the seventh word on the fifth page of magazine or book that you have at hand.

To prevent the foot turn the pack over and remove the bottom card face up at the AH. Turn the pack face down and have this AH there into face up, being careful that no one gets a glimpse of the other side. Now spread the pack and show the reversed card, the AS, and place it face down on the top of the pack. Place the card and show it is the AH, lay that the 5 and 7 spectators the page and the 7 spot the word which is to be read by psychic power. Place the card face down on the top of the pack and proceed to get the mentioned word in the usual bewitching fashion.

Chapter Contents

## A Changing Card

**Great**

A DOUBLE-FACED card, say AH-KD, is placed second from the bottom in an ordinary pack, with the KD side as the back of the card and the AH on the bottom of the pack.

This prepared, reverse a rifle shuffle, leaving the two bottom cards as they were. Make the Hindu shuffle, asking anyone to call 'Stop' whenever the spirit moves him. At the word, lift up the packet in right hand and show the card, the AH, the card you are continuing to impress, as it appears that you have stopped at exactly the right moment. Place the packet in your left hand and take the top card with your right hand and turn. Spread the cards, and the KD side of the double-faced card shows. Something has evidently gone wrong, the card has changed. Place the packet on the end of one of your pins thus secretly leaving the AH on the top of the pack. Take out any two cards and put them face to face with the KD card, and ask the spectator to blow on them and turn. Show cards, turning them over in the process.

Order the recalcitrant AH to appear face up between the two cards and the KD to return to the pack. Remove the rubber band, the AH is found face up between the two cards. Place the packet and the three set the unexpected card to be examined. Make the bottom change, taking the unexpected AH from the top of the pack and show it. Drop.

Palm the double card from the bottom in your left hand and spread the pack face up showing the unexpected KD amongst the other cards. Pocket the double card.

Chapter Contents

## The Improved Burned Card

**After Anderson**

O THE bottom of a regular pack you have the AH and next to it a double-faced card, AH-KD with the KD side showing.

To begin, fan the pack and casually show the faces, keeping the AH at the bottom covered with your hand. Make the Hindu shuffle and force the AH as in the preceding trick. Put the two packets together and offer the third to a spectator for examination.

Spread the cards and show the AH side of the double-faced card. Remove it, keeping it face up and cut the pack at the point, bringing the red AH to the top. Place the double-faced card in an upright position in the middle of the pack, the KD side of the card and a little then secretly reverse the AH on the top of the pack and pass it to the middle. Finally spread the pack on the table face up. One card is reversed in the middle. Turn it up and show the AH reversed Phoenix-like from the flames.

Chapter Contents

## A Spirit Message

**Great**

REQUIRES a double-faced card which has both faces representing the same card. On one side write any message which may be appropriate to the occasion. Place this card in an ordinary pack, the unwritten side showing with the faces of the rest of the cards.

Remove this card and two others showing the faces of all three plainly. Snap a rubber band round the three and in the process turn the packet over. Call the spirits into commission and finally reveal the message.

Chapter Contents

## A Transposition

**Great**

O THE bottom of regular pack place the KD, and next to a double-faced card, AH-KD, with the KD side showing.

Borrow a hat, show the two bottom cards and drop them from the pack into a hat, but awkwardly and visibly lay another card full face on the top of the pack. Place the hat, with the two cards in it, gives, covering it with a handkerchief and give the glass a half turn as you move it away. Order the two cards to change over and take the KD from the hat, uncover the glass and show the AH. When challenged about the card, bring out an ordinary card, or you may use one with STONE on it.

Chapter Contents

# The Encyclopedia of Card Tricks

## Chapter 19
## ~Card Mysteries Revealed~ ~One Way Back Design~ ~Divination Supreme~


Aces Reunited, The
Acrobatic Aces
Amazing Card Trick, The
Card Learning Aid
Card Mysteries Revealed
Card Sharp Trick
Card Stabbing Mystery
Cards Across
Cards Up Your Sleeve
Chain Of Events
Chosen Card Trick
Chosen Card Trick, The
Cut Deck Trick
Cut Deck Trick, The
Cut Pack Location
Cut Pack Location, The
Divination Supreme
Dollar Bill Trick
Dollar Bill Trick, The
Eight In A Row
Fingerprint Discovery Trick
Gardener's Unique Principle
Hand Of Cards, The
Hidden Ace, The
Hidden Ace Trick
Hidden Ace Trick, The
Hidden Card Trick
Hidden Card Trick, The
Hidden Cards
Hidden Cards, The
Hidden Cards Trick
Hidden Cards Trick, The
Hidden Cards Trick, The
Hidden Cards Trick, The

**Dr.** Crown made of our ears. And sometimes to notice now and then a little bit of the Mouse Beard. Dr.

# The Encyclopedia of Card Tricks



## Chapter X
## ~Mysteries Using Reversed 'Ordinary' Cards~
## Contents

Behind the Back
Coincidence
French's Extraordinary Aces
Haley Reversed Card, The
In the Dark
Reverse Count Down Trick, The
Simplified Reverse
Sure Locator
U Bite
Under Cover
Upside Down

## Simplified Reverse

**Gibson**

**W**ITH any pack a card having been freely chosen, returned, brought to the top (see Chap. 19), make a riffle shuffle leaving it three. Put the pack on the table, lift off the upper half and spread the cards, keeping the top card behind. The audience can see the spectator if he sees his card. He does not. Square up these cards and take them in the left hand, face down. With the right hand pick up the remainder of the cards and turn them face up just above the cards in the left hand; at the same time pass the top card of the left-hand packet (the chosen card) a little to the right with the left thumb.

Spread the right-hand packet on the left-hand cards. The spectator does not see his card there either. Close up these cards carrying away the top card of the left-hand packet. Turn the left-hand packet face up and drop the right-hand packet on top. The chosen card is now face up in the middle of the pack.

Chapter Contents

## Upside Down

**Wimborough**

**AS** WITH all reversed card effects, cards with white margins on the backs should be used for this trick, otherwise any pack may be utilized and the cards shuffled before starting. Have a spectator cut off some ten or twelve cards and shuffle them. Tell him that when your back is turned he is to lay out four cards face down in a row, look at one, note what it is, replace it face down and mix the four cards so that he himself will not know which one is his.

Turn away with the remainder of the pack in your hands; turn these cards face-up, reverse the three top face-up cards, put one at the bottom, the next in amongst the others about eight or ten cards down and turn the packet over. The cards will appear to be face up, ready the top and bottom cards and one card amongst them are face up, the rest face downwards. The spectator having followed instructions, turn to him. Pick up one of the four cards and insert it into the lower near the bottom of your packets-it all appearances the card goes in reversed, really it coincides with all the cards face down. Pick up the packet, square it, place it on the table and request a card intention to n, about the middle, and the last one put about one-third down. Three four cards now all face the same way with the rest of your cards except the three. Turn the pack over, bringing the card that was reversed there to the top, since it has shot down the packet seem to be turn upside down. With the left thumb riffle the top left corners of the cards until you reach the card inserted in the packet reversed about eight or ten cards down, cut at that point, leaving it on the top, this brings two of the three reversed cards together and reversed cards, and the top. Call attention to the rest of the cards from which he-chose four and tell him to pick them up. As he does so quietly drop your left hand, turn it bringing the knuckles upwards thus turning the pack over. With the right hand draw the pack away and put it on the table.

Have the spectator place the remaining cards on the top and cut the cards. The trick is done. You have already announced that you will cause the chosen card to turn over, but will leave the other three reversed. Have the card named and let the spectator hold the pack.You utter the magic formula, or whatever hocus-pocus you choose, and he deals the cards face up, the chosen card and two of them together, and the chosen card faces with the rest of the pack. If the various steps in the trick are followed with the cards in hand you will have no difficulty, but care must be taken when inserting the cards and cutting, not to expose the fact that the cards are reversed.

Chapter Contents

## U Bite

**Grant**

**U**SING any pack, secretly reverse the bottom card. Spread the cards and have any one freely selected. After it is noted by the drawer let him return it to the top of the pack. Under cut about half the pack thus bringing the reversed card immediately above the chosen card.

Announce that you will cause the chosen card to reverse itself amongst the others. Riffle the pack and fan it out with the faces to the spectators. Let them see the seen turned with its back to them Cut, bringing it to the top, as all attention is on the spectator as he turns the card over, pull the top card to the bottom with the left fingers turning it over as it goes, a very simple operation. Cut the pack as you put it down on the table. The selected card is now reversed in the middle. The spectator says you have made a mistake, the card is not here. If you act as though you really have made a mistake so much the better; finally try again, this time with the pack in his own hands. He finds his card reversed. Use white margin cards.

It will be noted that this principle can be used simply as an easy method of locating the card, since when it is brought to the top it is ready to be palmed off or disposed of as may be necessary.

Chapter Contents

## The Haley Reversed Card

**T**HE invention of the late Louis Haley, this trick first appeared in print in The Genii, circa 1950.

First secretly give the inner end of the whole pack a sharp bend by spreading the inner corners downward between the left second finger and thumb over the first finger which is doubled below the pack. Reverse the lower half facing upwards, with a bridge between the two portions at the rear. Fan the upper face-down cards, being careful not to expose any of the reversed cards, and have a card selected and noted. Take it back in the right hand, face down, and push it into the lower half of the pack. Square the pack with both hands, seize the upper half with the right hand, the thumb finding the bridge instantly by touch alone, and retain the lower half in the left hand. Separate the hands quickly, and instantly turn the lower half over bringing its cards also face down.

Proceed at once to a riffle shuffle, keeping the cards well covered by the hands as the corners are riffled in so that the reversed card cannot be seen. Give the magical command, have the card named, fan the pack and show it is reversed. This is perhaps the best method yet devised for reversing a single card.

Chapter Contents

## Sure Locator

**Grant**

**T**AKE any spot card, preferably a five-spot, reverse it in the pack fifth from the bottom.

Having done this secretly, have a card chosen, being careful not to 189

spread the cards near the bottom. After the spectator has noted his card, have it put on the top of the pack, under cut about half the cards and drop them on top, bringing the card in the middle. Say that you will cause a card to reverse itself in the middle to indicate where the chosen card is. Fan the pack showing the reversed five in the middle. Cut at that card, and throw it face up on the table. Deal off four cards and throw the next one, the chosen card, face down. Have the card named and turn it over.

Chapter Contents

## In The Dark

**W**ITH any pack, a card is freely chosen, noted and pushed into the shuffled pack fairly. A handkerchief is thrown over it, yet you name the card instantly.

After the pack has been thoroughly shuffled, take it and allow free selection of a card. Ask the spectator to show it to a second person. Under cover of this quietly reverse the bottom card and turn the pack over. When the card is now pushed into the pack it really is reversed. Reverse the top card, and place it on top, over the pack, turn the cards over; the pack will now be face down but the chosen card will be face up. Spread the cards as you place them on the table so that the faced card will be exposed and you can read the index through the handkerchief.

Chapter Contents

## Under Cover

**EFFECT.** Any pack may be used. Performer turns his back. A spectator freely selects a card, replaces it reversed in the middle of the pack, squares the cards and lays a handkerchief over them. Performer lifts the pack and handkerchief and a card is seen to rise from the pack raising the falsey. This is lifted off with the covering and is found to be the chosen card.

**SECRET.** This effective trick depends on the fact that a pack will cut automatically at a reversed card. This can be tested by reversing a card in the middle and holding the pack at the tips of the fingers and thumb of the left hand in position for the Charlier pass. Ease up the pressure of the thumb, and it will be found that the cards below the reversed card will fall. Complete the pass in the usual way and the reversed card will be on the bottom of the pack.

In doing the trick lift the pack in position for the Charlier pass, and make it, as you drape the handkerchief over the cards. You have then simply to hold the pack upright and pack up the rear card with the first and second fingers taking the handkerchief with it. Take the card with the fabric from above with the right hand, turn the hand over, letting the handkerchief folds fall down over the wrist and display the card with its face to the spectators.

Chapter Contents

## Behind The Back

**S**CRETLY reverse the bottom card of the pack after you have had the pack shuffled. Allow a card to be freely selected and noted. Under cut about half the pack for the return of the card and drop the cut on top of it. The reversed card will be on top of the chosen card. Square the pack very openly, tapping sides and ends on the table.

Put your left hand with the pack behind your back and make the Charlier pass bringing the chosen card to the top. (See preceding trick.) Bring it forward with the right hand and reverse the bottom card by pushing it off with the left fingers on to the top of the pack, turning it over in the process. This takes but a moment and you bring the pack forward to be examined if anyone wishes to do so.

Chapter Contents

## Coincidence

**T**WO packs are required. Beforehand decide on any two cards you will use. Steam the stamp off a new pack, take out the cards and reverse one of the two cards decided upon at about tenth place from the top, the other about tenth from the bottom. Replace the cards in the case and gum the stamp in position. Have this pack in your pocket. Take the two duplicates from a second pack and put them third and forth from the bottom. You are ready.

Riffle shuffle the pack without disturbing the four bottom cards and have a spectator cut the pack. Count the cards cut while the spectator counts the bottom part-give any plausible reason you please for the counting, it is really only to bring the four bottom cards of the lower part to the top. Show what you want him to do by taking the two top cards of his part, reversing them and pushing them partly into the heaps one in each. Take them out and insert them face down in your heap. Turn your back while the spectator takes the next two cards off his heap (these are the two duplicates) and inserts them face down in the middle of your heap. This done, turn around and take the sealed pack from your pocket. Have it opened and the cards removed. Let the spectator cut it about the middle. Pattering about the sympathetic nature of the cards, have him place his hands on top of the packets for a moment, then name the two cards. The cards are spread and the same cards are found reversed. Cards with white margins on the back must be used.

Chapter Contents

## The Reverse 'Count-Down' Trick

**THIS** is one of the easiest as well as one of the most effective presentations of this very clever effect. The magician has a card selected from a group of cards cut from the top of the pack. An elastic band is placed around the prehensile half of the pack and the selected card is returned to the top of the pack by slipping it under the elastic. Next the remainder of the pack is placed on top of the selected card and under the elastic. A spectator calls out any numbers, the magician then withdraws one by one from the top of the pack, and on the number called being reached the selected card turns up. This is particularly mystifying because the magician has made no apparent effort to manipulate the pack, in fact the elastic seems to preclude any tampering.

**SECRET.** Before offering the pack to be cut the magician has reversed the bottom four or five cards. The spectator cuts from the top of the pack and holds the cut-off portion in such a way that no one else knows the number of cards he has cut. While he is selecting a card you very deliberately snap an elastic around the pack. Now secretly turn over the pack to bring the reversed cards to the top and place the cut-off portion on top of the selected card. Assist the spectator by lifting up the elastic. Now, while he shuffles the remainder of his cut-off portion, secretly turn the pack over again so that when he returns these cards they go on top of the original top of the pack, and not on top of his selected card as he supposes. Call for any number and withdraw cards from the original top of the pack to within one of the number decided upon. Fan these to show the selected card is not among them, and under cover of the fan reverse the pack. The selected card is now on top, and you can let anyone draw it off. While they are looking at the card, withdraw the elastic and reset the pack before offering it for examination.

Chapter Contents

## French's Extraordinary Aces

**HERE's** a different method of doing the 'Four Ace Trick' using the reversed principle and eliminating all palming and intricate sleights.

As in the usual methods, the four A's are removed from the pack and passed for examination as the pack is returned. Returning to the table to get rubber band, the magician makes the Half Pass, i.e., makes one half of the pack face the other half, the lower half is snapped around the pack and the A's are slid under it on to the top as the magician secretly reverse the pack so that the A's are on bottom. Taking off the three top cards and calling them (Aces), they are laid on the table by the performer. As the third card is laid down, the magician reverses the pack and picks off the top A, glances at it and says; 'and lastly we have the Ace of which we will place beside the others.' Under cover of this misdirection the pack is reversed again, and three cards are counted off for top on to each of the first three (Aces). As last card is laid on the third (Ace), reverse the pack again and draw off the three real Aces and stack them on top of the fourth A. Force this pile and finish to suit yourself.

You will find that the spectator's eyes will follow your hand to the table when you lay the cards down, thus securing perfect misdirection for the reversing of the pack.

Chapter Contents

# The Encyclopedia of Card Tricks

Previous Chapter | Table of Contents | Next Chapter

## Chapter 97
## «Calculation of Ordinary Ordinary Cards»
## Calculus

Arrangement Trick
Arrangement Trick
Arrangement Trick
Arrangement Trick
Bad Card Placement
Bad Card Placement
Bad Card Placement

# The Encyclopedia of Card Tricks

by Jon Racherbaumer

## Chapter 12
## <Mysteries of a Prestidigitator> Bonus Pack of Card Effects


Acrobat Card Location
Acrobatic Card Location
Acrobatic Card Mystery
Acrobatic Card Prediction
Acrobatic Card Revelation
Acrobatic Card Transposition
Acrobatic Transposition
Acrobatic Transposition Revelation
Acrobatic Transposition Revelation
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Acrobatic Transposition Revelation
Card Acrobatics
Card Acrobatics
Card Acrobatics

so we sit through the pain.

Special second-generation copies, made from the original master tape, are the best way to hear the music as it was intended. The quality of recording of the original master tape is so good that second-generation copies made from it are almost as good as the original master tape. Second-generation copies made from the original master tape are the closest you can get to the original master tape. Second-generation copies made from the original master tape are the closest you can get to the original master tape. Second-generation copies made from the original master tape are the closest you can get to the original master tape.

Category Conjurers

## Your Card

**Author** Dai Vernon

**Effect** Two cards are given seven cards in the face-down pile and eleven cards in the face-up pile. The spectator selects a card from the face-up pile and places it face-down on the face-down pile. The performer deals the cards into two face-down piles and the spectator finds his card in the face-down pile.

**Method** Two cards are given seven cards in the face-down pile and eleven cards in the face-up pile. The spectator selects a card from the face-up pile and places it face-down on the face-down pile. The performer deals the cards into two face-down piles and the spectator finds his card in the face-down pile. Two cards are given seven cards in the face-down pile and eleven cards in the face-up pile. The spectator selects a card from the face-up pile and places it face-down on the face-down pile. The performer deals the cards into two face-down piles and the spectator finds his card in the face-down pile.

Category Conjurers

## One In Fourteen

**Author** Unknown

This is an escapade in the Vegas Manner. Its limitations, or rules, are that the spectator must be completely free to deal the cards and the performer must be completely free of any sleight of hand.

Three shuffles are used after a spectator has cut the deck twice and arrange the cards in a specified manner. The spectator deals the cards into two piles and the performer deals the cards into two piles. The spectator deals the cards into two piles and the performer deals the cards into two piles. The spectator deals the cards into two piles and the performer deals the cards into two piles.

In the first one-half hour there couldn't be any tricks, but there could be a little talk about the cards. The spectator deals the cards into two piles and the performer deals the cards into two piles. The spectator deals the cards into two piles and the performer deals the cards into two piles. The spectator deals the cards into two piles and the performer deals the cards into two piles.

Having found the card, the spectator deals the cards into two piles and the performer deals the cards into two piles. The spectator deals the cards into two piles and the performer deals the cards into two piles. The spectator deals the cards into two piles and the performer deals the cards into two piles.

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Category Conjurers

## The Fifteenth Card

**Author** Unknown

Five face-down piles are set down and the spectator deals the cards into piles of three cards.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

The spectator deals the cards into piles of three cards. The spectator deals the cards into piles of three cards. The spectator deals the cards into piles of three cards. The spectator deals the cards into piles of three cards. The spectator deals the cards into piles of three cards. The spectator deals the cards into piles of three cards. The spectator deals the cards into piles of three cards. The spectator deals the cards into piles of three cards. The spectator deals the cards into piles of three cards. The spectator deals the cards into piles of three cards. The spectator deals the cards into piles of three cards. The spectator deals the cards into piles of three cards. The spectator deals the cards into piles of three cards. The spectator deals the cards into piles of three cards. The spectator deals the cards into piles of three cards.

The spectator is an apparently genuine deal; it will provide surprises and entertainment for the spectator.

Category Conjurers

## Sensational Card Mystery

**Author** Unknown

This is a trick that could be generally recognized as a sensational card mystery. It is a trick that could be generally recognized as a sensational card mystery. It is a trick that could be generally recognized as a sensational card mystery. It is a trick that could be generally recognized as a sensational card mystery. It is a trick that could be generally recognized as a sensational card mystery. It is a trick that could be generally recognized as a sensational card mystery. It is a trick that could be generally recognized as a sensational card mystery. It is a trick that could be generally recognized as a sensational card mystery. It is a trick that could be generally recognized as a sensational card mystery. It is a trick that could be generally recognized as a sensational card mystery. It is a trick that could be generally recognized as a sensational card mystery. It is a trick that could be generally recognized as a sensational card mystery. It is a trick that could be generally recognized as a sensational card mystery. It is a trick that could be generally recognized as a sensational card mystery.

Category Conjurers

## New X-Ray Trick

**Author** Ed Marlo (Ed Marlo, Jr.) Arrangement and introduction by Jerry Sadowitz.

- Cards
- Divination
- Fortune Telling
- Magic
- Mediumistic Stunt
- Mind Reading
- Mind Control
- Mind Power
- Mind Stunt
- Mind Trick
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- Mind Trick Stunt Trick

Before you can escape to your home country, you must first pass through customs. Customs officers are very thorough and will search your luggage for any contraband. Some items are obvious, such as weapons and illegal drugs, but others are not so obvious. Some items are illegal because they are considered to be too valuable to be taken out of the country. Other items are illegal because they are considered to be too dangerous to be taken out of the country. Some items are illegal because they are considered to be too valuable to be taken out of the country. Some items are illegal because they are considered to be too dangerous to be taken out of the country.

Chapter Contents

## The Knockout

**Author:** Unknown

**SUMMARY:** This technique speeds up and adds an extra element of surprise to the knockout technique. Instead of using a knife, the thief uses a pair of brass knuckles to knock out the victim. The thief then takes the victim's money and leaves the victim lying on the floor. This technique is perfect for a lone thief who wants to make a quick and easy profit. The thief should be careful not to leave any witnesses behind, as they may be able to identify the thief and report the crime to the authorities. The thief should also be careful not to use too much force, as this may result in the victim being seriously injured or even killed.

**METHOD:** Take some of your stolen loot and place it in your pocket. Then, find a victim who looks like they have money and approach them. Once you are close enough, punch the victim in the face with your brass knuckles. The victim will be knocked out and will fall to the ground. The victim will be unconscious for a few seconds, so you will have time to take their money and leave. Be careful not to leave any witnesses behind, as they may be able to identify you and report the crime to the authorities. The victim will be left with a black eye and a bruised face, so they will be easily identifiable. The victim will also be left with a headache and will be unable to work for a few days. The victim will also be left with a bruised ego and will be embarrassed by the incident. The victim will also be left with a bruised wallet, as you will have taken their money. The victim will also be left with a bruised reputation, as people will know that they were knocked out by a thief. The victim will also be left with a bruised relationship with their friends and family, as they will be embarrassed by the incident and will be unable to explain what happened to them. The victim will also be left with a bruised career, as they will be unable to work for a few days and will be embarrassed by the incident. The victim will also be left with a bruised future, as they will be unable to work for a few days and will be embarrassed by the incident. The victim will also be left with a bruised life, as they will be unable to work for a few days and will be embarrassed by the incident. The victim will also be left with a bruised soul, as they will be unable to work for a few days and will be embarrassed by the incident. The victim will also be left with a bruised heart, as they will be unable to work for a few days and will be embarrassed by the incident. The victim will also be left with a bruised mind, as they will be unable to work for a few days and will be embarrassed by the incident. The victim will also be left with a bruised body, as they will be unable to work for a few days and will be embarrassed by the incident. The victim will also be left with a bruised spirit, as they will be unable to work for a few days and will be embarrassed by the incident. The victim will also be left with a bruised ego, as they will be unable to work for a few days

# The Encyclopedia of Card Tricks



## Chapter XIII
## ~Magic With a Svengali Pack of Cards~
## ~Contents~


The Svengali Pack
Various Methods Of Handling The Pack
Simple Effects
Switching Packs
The Three Hoops
Cutting The Pack With A Knife
The Wrapped Pack
Any Hoop
Reversed Card
The Unseen Card
Svengali Prediction
The Mystery Problem
Stab Guessing
Think Of A Card
The Cards And The Dice
Svengali Clairvoyance
The Price Winner
The Mirage Principle
Mirage Pack
The Eye Popper
Svengali Mind-Reading
The Siamese Svengali Pack
Svengali Force
Svengali Force




## The Svengali Pack

THE special pack consists of twenty-six ordinary cards, all of the same pattern on the backs, and one card of a different pattern. The latter must be narrower on all sides than the other cards, so that it can be placed in the middle of the pack without the two sets alternating; then every other card from the top of the pack will be the special card. The special card is called the Master card; the ordinary cards are called the Assistants. The Master card is placed in the pack so that it is the second card from the top of the pack in all the card tricks. Many thousands of packs have been made and sold, but it is a fact that not one in a dozen has been designed by magicians so that they can make the most of the special card. Some of the packs are so made that it is easy to see the two pitch without their suspicion being aroused.

Chapter Contents

## Various Methods Of Handling The Pack

THERE the pack is said there are many methods, which have not shown the arrangement, square the pack, cut the pack, deal the cards and shuffle cards. Shuffle the cards by placing the top half of the pack between the two halves of the other half, and repeat this operation a few times, and the pack will be in the same order as it was before the shuffle. Place the top half of the pack between the two halves of the other half

# The Encyclopedia of Card Tricks



## Chapter XIV
## ~Magic With a Mene-Tekel Pack of Cards~
## Contents

Card and Number
Card Into Pocket - A Second Method
Cards and Liars
Coincidence Mene-Tekel
Controlling Several Cards
From A Hat
One in Four
Pocket Rising Card, The
The Mene-Tekel Pack

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## The Mene-Tekel Pack

**I**T is not certainly known who devised this variation of the combination of long and short cards, but the title, 'Mene-Tekel', was first applied to it by the late W. D. Leroy, the well-known magical dealer of Boston. Like the Svengali pack it consists of twenty-six ordinary cards and twenty-six short cards but instead of the short cards being all of the same suit and value, they also are all different, each short card being of the same suit and value as its matching ordinary card so that the pack consists of twenty-six pairs of cards, one short and one ordinary card of the same suit and value in each pair.

To construct such a pack obtain two packs of cards, with the same back patterns, the cards preferably being thin and pliable and not too slippery. Thoroughly shuffle one pack and count off twenty-six cards. Then from the second pack take twenty-six cards of the same denomination as in the first and arrange them in the same order. You will then have two packers of cards exactly similar. From the ends of one set shave off about one-sixteenth of an inch. This may be done with a photoprint trimmer, or better still, a bookbinder's guillotine if you have access to one. Having thus shortened one set of cards, arrange the whole fifty-two in pairs, the short card being the top card of each pair, and the Mene-Tekel pack is set-up.

To show the cards apparently all different riffle the ends slowly before the audience, the faces of the ordinary cards only will show up. Or, you may hold the pack upright, thumb at the top end, and let the cards fall forward on to the left hand, again showing only the faces of the ordinary cards. The pack may be riffle shuffled without disarranging the cards.

To do this, square up the pack by tapping one end on the table to settle the short cards, then while the pack is on end, divide it about in half so that a short card is on the top of the lower portion. Riffle the two halves one into the other in the usual way, the cards will fall in pairs and the sequence of the prepared pack is not destroyed. The pairs will occupy different positions, but each pair will be intact. In similar fashion the pack can be cut indefinitely with complete cuts without separating the pairs, since the cut will always be made at one of the ordinary cards.

To illustrate the use of the pack for controlling a freely chosen card slowly riffle it and request a spectator to insert his forefinger, or paper knife, anywhere he pleases and take the card next below his finger or the knife. In every case that card will be a short card and the next card (ordinary card) will be the duplicate of the one chosen. As the spectator takes the card raise the portion in the right hand and separate the hands a little, then casually place the two portions of the pack together but put the cards in the left hand on top of those in the right hand. This departure from the regular way of assembling the pack will never be noticed, however, if it is preferred you may openly cut at the point from which the card was removed. The result is that you now have on the top of the pack the duplicate of the card chosen. The card may then be dealt with in any of the following ways.

1. The spectator, having noted his card, replaces it in any part of the pack which you at once square up very openly. Request him to blow on the top card, name the card he drew, and turn the top card, it is his card. If it is desired to repeat the trick you will have to find the odd one and again bring it on top of its duplicate.
2. The duplicate may be revealed by holding the pack a short distance above the table, secretly push the card a little off the pack sideways, and the action of dropping the pack will cause the card to turn over and appear face up.
3. The card may be forced right out of the pack and passed through the table. To do this, secretly wet the back of your right hand. Show the spectator how you wish him to apply pressure. Put the back of your right hand right on top of the pack and your left hand palm downwards on that. Press down firmly and the top card will adhere to the back of your right hand, which you pass under the table top. The spectator places his hands on the pack in the same way and presses firmly. Have the card named and produce it from under the table.
4. As the spectator notes his card, secretly glimpse the top card. Tell him to concentrate his thoughts on the name of his card and you read his mind in the usual fashion, first getting the color of his card, then the suit and finally the value. By having the card returned to the top the pack will be in order for another demonstration.
5. After the card has been selected and the shift made bringing the duplicate to the top, place the pack in your left outside coat pocket for a moment, thumbing off the top card and leaving it in the pocket. Bring the pack out again under pretense of having forgotten to have the chosen card replaced. Have it pushed into the pack and at once place the pack in your right-hand pocket. Have the card named and order it to pass across into the left pocket, from which you produce it.
6. After the return of the card to the middle, square up the cards very openly, then hold the pack upright in your right hand, face of the bottom card towards the spectators. Order the card to rise and push up the top duplicate card with tips of the first and second fingers. It will appear to rise from the middle of the pack.

Chapter Contents

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## Controlling Several Cards

**B**RING the duplicate of the first card to the top as already explained, leave the chosen card in the first spectator's hands and go to a second person. When he draws a card do not pass the upper portion to the bottom as before, simply lower the top packet to the side of the lower one and with the thumb of the left hand push the top card of the lower on top of the right-hand packet and replace this packet on top. Thus the duplicate of the second spectator's card is now on top of the pack, and the first person's duplicate card is the second card. You follow exactly the same process for as many cards as you wish to have chosen so that finally you have duplicates of all the cards on the top of the pack, but you must remember that these are in the reverse order to that in which the short cards were drawn.

Chapter Contents

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## Card Into Pocket. A Second Method

**A** CARD having been drawn and the duplicate brought to the top, you very thoughtfully turn your back to enable the spectator to show the selected card to everyone else. Seize the opportunity to note what the top card is and slip it into a pocket. Turn around, have the chosen card replaced, riffle the pack sharply and name the card. Order it to leave the pack and fly to your pocket, from which you instantly produce it.

Chapter Contents

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## From A Hat

**J. F. Orrin**

**H**AVE three cards selected and pass the duplicates to the top in the manner explained above. Each spectator then pushes his card into the pack which you square up each time in the fairest possible way. Drop the pack into a borrowed hat and proceed to mix the cards, apparently, by shaking the hat vigorously with a lateral motion which does not alter the relative position of the cards at all. Ask the third person to name his card, reach quickly into the hat and produce it. You simply bring out the top card. In like manner you find the second person's card and finally the third. Or you bring out the three cards in any order the spectators may require, and do it just as easily.

Chapter Contents

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## Card And Number

**J. F. Orrin**

**A** CARD having been chosen, its duplicate brought to the top, the card itself replaced in the pack and the pack squared up, have a number called, suppose it is fifteen, and announce that you will make the card pass magically to that number. First, however, show that it is not already at that number by dealing off fourteen cards on to the table, reversing their order and bringing the duplicate to the bottom of the fourteen cards. Show the fifteenth card and replace it on the cards in the left hand but so placed that about an inch of the right-hand side overlaps the rest of the cards. Pick up the fourteen cards from the table and apparently place them on the top of the left-hand portion, really slip them under the overlapping card, thus bringing the duplicate card to the fifteenth position as required.

Chapter Contents

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## One In Four

**J. F. Orrin**

**A** CARD chosen, duplicate brought to the top as usual, turn your back while the card is shown to all. Take two cards from the bottom of the pack, the bottom card and the third from the bottom and put them on top. The four cards on the top of the pack will then be all different and the third from the top will be the duplicate of the chosen card.

Have the spectator's card returned to the center of the pack, square the pack and at once deal the four top cards one to a card stand commencing on your right-hand side. Now you must have one of these selected and it must be the third from the right-hand side. Ask someone to call a number between one and four and, of course, the answer will be two or three. If three is chosen, count from the right-hand side, if two is the number called, count from the left. In each case the chosen card is arrived at. The impression left on the minds of the spectators is that, although you did not express yourself any too clearly, still you intended to give a free choice of all four cards.

Chapter Contents

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## The Pocket Rising Card

**J. F. Orrin**

**A** FAKE is required consisting of two pieces of cardboard, a little larger than a card, fastened together around one side and one end by adhesive tape or pasted paper. There should be space enough between the pieces of cardboard to take three cards. Half an inch from the top of each piece and midway between the sides is a hole, large enough for a thread to pass freely. Put a thread between both pieces and make a knot at one end to prevent it slipping right through. Thread the other end in a needle and put the fake in your upper left waistcoat pocket. Pass the needle through the bottom of the pocket and thence inside the waistcoat and trousers and finally through the lining at the top of the left trousers pocket. Withdraw the thread from the needle and tie a small wire ring to the end. If a card is pushed into the fake the thread will be carried down to the bottom of it, and a pull on the thread will cause the card to rise apparently from the pocket.

With a fake thus prepared have a card selected and bring the duplicate to the top. Turn away so that the card may be shown, take the duplicate and slip it into the fake. The real chosen card is then replaced in the pack, the pack squared and you order the card to leave pack, go to your waistcoat pocket and then rise from it. The necessary motion power is given by your thumb which you slip into the ring in your left trousers pocket and pull gently downwards.

Chapter Contents

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## Cards And Slates

**Gravatt**

**Y**OU require two slates one of which is prepared with a dab of wax. Have these on your table, waxed slate on top of the other. A card having been selected and the duplicate brought to the top, hold the pack in your left hand, pick up the top slate with the right hand and show both sides. Pass the slate to your left hand so that the wax is pressed on the back of the top card. Hold slate and cards in the left hand and pick up the second slate with the right hand. Show both sides of this one. Take both slates in right hand and lay the pack on the table. Put the top slate under the other, which has the card adhering to its lower side, thus bringing the card between the slates. Have the selected card returned to the pack or put in a card box. Order the card to vanish and appear between the slates. Take the slates apart and show the card.

Chapter Contents

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## Coincidence Mene-Tekel

**Gravatt**

**F**OR this effect, which Mr. Gravatt considers one of the best of the tricks of its type extant, you require a Mene-Tekel pack having red backs, and an ordinary pack with blue backs.

Show the red-backed cards all different, have a card selected, and bring the duplicate to the top. Take the chosen card and place it casually on the top of the pack, then lift the top two as one, showing the face of the lower card, and place the two, as one card, in a glass tumbler with the backs to the audience. Both cards being the same no suspicion can be attached to this move.

Have the unprepared blue pack shuffled, any card selected but not looked at, and place it in the glass behind the other two cards so that its back is nearest the audience. In your patter lay great stress on the fact that the two cards were freely selected from different packs. Turn the glass around, remove the front card, leaving the duplicate facing the audience. The two cards are the same. Show the red back of the card in your hand, then turn the glass and show the blue back of the other.

Chapter Contents

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# The Encyclopedia of Card Tricks

by Jon Tarrant, Paul Wilson, Peter Duffie

**Chapter IV**
**~Magic With Playing Cards~ Table of Contents ~Explanations~**


A Little Juice
Acrobatic Jacks
Acrobatic Kings
Acrobatic Queens
Animated Ace, The
Animated Card, The
Another Rising Card
Aces Mall
Aces Card Plate
Aces Card Mate
Aces Card Pate
Aces Card Pate
Aces Card P

Several years ago another author, Paul Curtis, made the point that Second Sight Deception is a very powerful effect, and it is. Paul's method is very good, and it is well worth the price of the book alone.

Chapter Contents

## Reversible Cards

**Effect** Three spectators each select a card, then place their chosen card back in the pack which then turns into a reversible card. Thus, the spectators' cards are now reversed in the pack. The performer then cuts the pack and shows that the cards are now all reversed except for the three chosen cards. The performer then places the pack face down on the table and cuts the pack into three piles. The performer then turns over the three piles of cards and shows that the three chosen cards are the only cards in the pack that are reversed. The pack is then shuffled and the cards are dealt into three piles. The performer then turns over the three piles of cards and shows that the three chosen cards are the only cards in the pack that are reversed. When the pack is cut and dealt, the cards are now reversed in the pack. The performer then turns over the three piles of cards and shows that the three chosen cards are the only cards in the pack that are reversed. The pack is then shuffled and the cards are dealt into three piles

# The Encyclopedia of Card Tricks


Jacob Daniel Blake

**Chapter VII**
**«Magical Mysteriums, Mental Feats, etc.»**
**Contents**

Impossible Card Discovery
One Ahead
Coincidentally
The Mentalist's Card Snaggerer
Invisible Flight
Transpo Color Change
Movie Color Cards
Magnetic Mental Control
Card Telepathy
Card X
Sight Unseen
Miracle Code
Toy Telephone Reading
Telepathic Cards
Dye-Mentality
Three In One Card Trick
The Midnight Marvel
The Limit Four Ace Trick
Zeze's Card Miracle
Get it in the Dark
A Novel Card Problem
Zeze' Miracle Pocket To Pocket Trick
Neat Card Detection
New Card Locator
Spotting Pick Pockets
Spotting Card Sharpers
Spotting Dishonest Dice
Spotting Dishonest Cards
Spotting Dishonest Gamblers
Spotting Cheaters
Spotting Dishonest Dealers
Spotting Dishonest Players
Spotting Dishonest Bankers
Spotting Dishonest Stakeholders
Spotting Dishonest Referees
Spotting Dishonest Stakeholders
Spotting Dishonest Referees
Spotting Dishonest Stakeholders
Spotting Dishonest Referees

The only class ever that Harmonical and also a sequence in the Harmonical Sequence. Harmonical Sequence is a sequence of the Harmonical and Sixth Sense

# The Encyclopedia of Card Tricks



## Chapter XVII
## ~The Use of Short Cards in Magical Effects~
## Contents

Another Force
Behind the Pack
Card From Nowhere
Cut Card Force
Cut Card Force
Double Location
Horoscope Card Force
Locate, The
On the Top
Reversed Location, A
Short Card, The
Spelling Trick, A
To Any Number
Vanishing Card
X-Ray Eyes

## The Short Card

PROBABLY the earliest device in the way of preparing cards for secret use in performing tricks was the wide or long card. As the name implies, one card is a trifle wider or longer than its fellows and therefore projects slightly either at the end or the side. To prepare such a pack have all the cards but one slightly shortened or narrowed. This may be accomplished by placing them under a thick card, two cards glued together and dried under pressure, which can be easily found by the fingers in riffling the edges. Variations of this idea such as cutting the picture of a court card from its frame and gluing it to the face of a duplicate court card, cutting a card, gummed, and adhesive stamp in half and gluing it to a card, etc., are all attempts to make it easier to detect where the pack is handled by a spectator. The most satisfactory method is that of cutting one card a trifle shorter than the rest. Such a card forms an invaluable key card, it can be found immediately by riffling the pack and is practically undetectable to anyone who does not already know of it.

As with strippers, to handle the short card intelligently requires a little practice and a little thought. The short card, if the difference in length would not be revealed by mixed strippers. The pack with a card cut so short that the pack divides at it, when riffled, with a loud click, could hardly an artifice that is invaluable to the intelligently used. To anyone having a working knowledge of the few indispensable tricks the short card is a very valuable accessory. The danger is that it renders some operations so easy that the beginner is especially common to depend on it.

The drawback to the short card is that it has to be prepared and therefore can only be used with your own pack. On occasion this can be overcome by carrying a small pair of scissors and working an effect that calls for a short card. Cutting a card from the middle of the cards is one you can cut off a shving and secretly return the card to the pack. The short card is used in a number of effects, often easily and quickly with only a pair of a moment's notice. This was, I believe, devised by Louis Nikola, the English magician, at any rate he was the first to record it in print in his book The Nikola Card System which was published in 1927. The plan he recommends there is to bend up the bottom left-hand corner of a card and work it between the thumb and finger until it is soft. Only a little bending is needed, and it is a little easier to do it on the side or on of the edge. When the cards are riffled with the thumb across this corner, the cards will break at that point, so that such a card may be put practically on all the axes of a short card.

The following tricks with a short card have been selected from Tricks with a Short Card, by U. F. Grant, the well known magician and author. The short card is used in a number of ways, but in the principle can be just. It would be impossible to give more as there is hardly a card trick in which a short card could not be employed. I estimate that the short card should not be used constantly but only on occasion, when it becomes an invaluable weapon for throwing the spectators off the track.

Chapter Contents

## Card From Nowhere

YOU may have a duplicate of the short card planted in one of your pockets or in any other place you please. Having forced the short card by the riffle force simply order it to leave the pack and go... to wherever you have the duplicate hidden. Riffle again and show that the card has vanished, then produce the duplicate.

Chapter Contents

## On The Top

FORCE the short card by the riffle, or any other way you have at your disposal, have it replaced and the pack shuffled by a spectator. Take the pack and bring the short to the top secretly, if you can, if not then by simply cutting at the short.

Lift the two top cards as one, the top card being short makes this an easy matter. Replace the two cards as one, order the chosen card to mount to the top and show it.

Chapter Contents

## X-Ray Eyes

PLACE the short card ninth from the bottom. Have a spectator select a card from anywhere above these nine. Lay the pack on the table and instruct the spectator to put his card, after noting it, on top of the pack and cut the cards burying his card in the middle.

Pick up the pack, quietly riffle to the short card and cut at that point bringing it to the top. State that you have X-ray eyes that can pierce through the thickness of the cards and detect at what number the chosen card lies. Put the pack on the table and have the card named. Gate intently at the back of the pack and finally announce that the card is the tenth card from the top. Let the spectator deal the cards and turn up the tenth, his card.

It must be remembered that the chosen card is always one card farther down than the number at which you place the short card from the bottom.

Chapter Contents

## A Color Change

USE a blue-backed pack and on the bottom place a red-backed short card. Fan the pack for the free selection of a card being careful not to expose the red-backed card at the bottom. Have the chosen card noted, put on the top of the pack and bury it in the middle with a complete cut. Square the cards very openly, tapping the ends and sides on the table to obviate any suspicion that you might keep the location.

Put the pack behind your back saying that you will try to pick out the chosen card by psychometry. Bring forward the pack, a spectator will take off the top card, the next, the selected card, as one card and bring them forward showing the face. The spectator admits that the card is his and you ask him if he knows how you could possibly know it was his card. He says 'No', 'Because it has a red back' you say, turning the card and showing the back. Drop the two on the pack and take off one only. Snap it to show it is a single card but don't show the face again.

Chapter Contents

## Cut Card Force

HAVE two or three cards cut short and put them in the middle of the pack. Square the cards and place the pack on the table.

Invite a spectator to cut about the middle of the pack and place the top half to the right. Have him place a card on the short card that is not faced. It wrong this force always place, or better still bind, pick up the other cut made naturally at the ends.

Chapter Contents

## Another Force

WITH the short card on the top of the pack, shuffle several times leaving the card in position on the top. Ask a spectator to cut the pack and place the top portion to the right. Have the smart off auto card keeping them in the same order and put them on the bottom of the pack. Have the spectator look at the top card, note what it is and replace it. Let him then cut the cards burying his card in the middle.

As you go to a second person, find the short by riffling and make the pass to bring the second card to the top. This pass will take off the top card, and have him place it on and remember whatever card is at that position now. Go through the same routine and he naturally gets the same card as the first one.

Go through exactly the same procedure with a third spectator and you have forced the same card on all three. Finish the effect in any way you wish.

Chapter Contents

## To Any Number

TO BEGIN have the short card on the bottom, have a card selected, noted, placed on the top of the pack and make a complete cut. Secretly find the short card and cut, or make the pass, including the short card, bringing it again to the bottom and the chosen card on the top. Ask the spectator to call a number, suppose he says 'Five', Count off five cards at one time on to the table, the fifth card is the short card, place it on the top and make a stop and say, 'Oh, my mistake, this is the sixth card and you said five. We will start all over again.' Riffle to the short and cut bringing that card to the bottom. The chosen card is now fifth from the top.

Chapter Contents

## Horoscope Card Force

HAVE the short card on the bottom and the card you want to force on the top of the pack.

Ask a spectator what month he was born in, suppose he says 'May'. Illustrate then just what you want him to do. Deal the first card on the table calling it January and continue the deal calling the next card February, and so on until you reach May. Leave that card on the table and place the remainder of the pack on it, cutting off if he were dealing the cards. Drop the pack on the cards dealt and give the cards a complete cut. Find the short card and make the pass, or make a cut openly, bringing the short card to the top.

Hand the pack to the spectator. He counts down to his month, May, and he will get the card that was originally on the top of the pack, thus making a very novel force. You may write 'Happy Birthday' on the card beforehand and then force it.

Chapter Contents

## A Spelling Trick

PREPARE by placing on the top of the pack four cards whose names will spell with twelve, thirteen, fourteen and fifteen letters in that order. You may use any cards that fill the requirements such as the Ten, JO, KO and 8D. The short card you place eleventh from the bottom and you are ready.

Give the pack a quick riffle shuffle not disturbing the set-up at the top and bottom. Fan out the four top cards to a spectator and have him select any one of them. Close the fan, drop the four cards on the top of the pack and make a complete cut. Cut again at the short card and hand the pack to the spectator telling him to spell his card by removing a card from each letter and on the last letter to place the card over. He does so and turns up the card he chose.

Chapter Contents

## The Locator

**Maxwell**

WITH a short card on the top of the pack have any card selected and returned to the top of the pack. Blind the pack in a shuffle. Performer takes back the pack and finds the short, the short card and cut a pack bringing the short card to the top and the selected card will invariably be on the bottom to be produced as desired. The chances of the short card and the selected card staying together during the shuffle are about 90 per cent.

Chapter Contents

## Behind The Pack

**U. F. Grant**

HAVE the short card on top of the pack which you hand to a spectator. Instruct him to fix on any number in his mind and, while your back is turned, deal cards one by one face down to that number, then look at the next card, remember it, replace it face down on the pack and put the dealt cards on top. Finally, tell him, he is to make a complete cut. You turn away and the spectator carries out your instructions.

Turn and take the pack. When the spectator dealt cards from the top the short card naturally became the bottom card of the pile, and when he replaced the pile on the card he looked at, the short card was brought immediately above it. All you have to do, therefore, is to cut the short card and all the cards above it to the bottom and the card he looked at will be found on the top. This is simply lift the card and say, 'Here is your card.' You will be too crude a finish. Having the card so easily at your command every effort should be made to devise some striking method of revealing it.

Chapter Contents

## Double Location

SHUFFLE the pack freely, locate the short card and cut it to the bottom. Invite a spectator to cut the pack into two piles, call the top half A, the bottom half B, take the top card of B, note it and put it on top of A, then place pile B on top of pile A. The short card has then brought immediately above the spectator's card. Take the pack, square it, place it on the table and instruct the cut and you have the short card on the top of the pack.

Ask a second spectator to do exactly as the first spectator did, that is, make a free cut, look at the card on the top of the lower heap, put it on the top heap and complete the cut. Take the pack, the chosen card has gone on top of the short card and is therefore lies between the two selected cards. Take the pack, riffle to the short card and draw it out, but as you do so retain the location by pressing the ends of the short card with the little finger. The two card are both taken out at random, turn it face up and throw it into the pack again apparently at random but really being careful that it goes in at the break.

After giving some plausible reason for the two chosen cards being attracted to the reversed card, fan the pack with the backs towards the spectators and have the two cards placed where the short card appeared short half way out of the pack and let the same with the card on each side of it. Ask the spectators to call the names of their cards. Turn the two cards and show their faces.

Chapter Contents

## A Reversed Location

PLACE the short card on the bottom of the pack, shuffle, overhand retaining it in that position, then fan the pack and have a card freely selected. Place the pack down, have the spectator put his card on the top and make a complete cut, then carefully square up the cards. Take the pack and riffle it showing the faces to the audience to prove that there are no reversed cards in it. The short card will be exposed since it will fall with the rest immediately in front of it as one card.

As accustomed as the observer pipe you have arranged for the effect, fan the pack and show that a card has mysteriously reversed itself, take out the card sent home, have the spectator name the card he chose, turn the card and show it.

Chapter Contents

## Vanishing Card

HAVE the pack freely shuffled, take it back and locate the short card by riffling ends. You require it to be in a position a little above the middle of the pack and if it is not just right make a cut to bring it where you want it. Go to a spectator and explain to him that you will riffle the ends of the cards to (riffle them), and that you want him to call 'Stop', whenever he pleases. Start the riffle rather slowly and at the call of 'Stop' let the cards break at the short card. Have the spectator place his card on the table and instructor remove the chosen card, look at it and replace it in any part of the pack he pleases. Square the card and hand them out- to be shuffled.

Take the pack and order the chosen card to vanish, riffle the cards slowly before the spectator's eyes and apparently his card disappears. Actually the spectator's card remains on the top and is simultaneously the card preceding it. Quietly riffle to the short card and bring it to the top secretly, or by simply making a cut. Order the card to return, have it named and turn the top card showing it has obeyed orders.

After having shown that the card has apparently left the pack you may go to a second spectator, have him shuffle the cards then force the short card on him also. Let him take it out holding it face down and place it on the table and have the card he chose and have the second person turn over that very card.

Chapter Contents

# The Encyclopedia of Card Tricks

Table of Contents | Search | Contact Us

**Chapter XVIII**
**<More Miscellaneous Tricks>**
**Continued**


Amazing Chain Deck
Amazing Chain Deck Trick
Amazing Cut Card
Amazing Jumbo Card
Amazing Card Discovery
Amazing Card Trick
Amazing Card Trick Revealed
Card Trick Revealed
Card Trick Revealed Again
Card Trick Revealed Again Again
Card Trick Revealed Again Again Again
Card Trick Revealed Again Again Again Again
Card Trick Revealed Again Again Again Again Again
Card Trick Revealed Again Again Again Again Again Again
Card Trick Revealed Again Again Again Again Again Again Again
Card Trick Revealed Again Again Again Again Again Again Again Again
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Card Trick Revealed Again

## Card Deviered By Paloe Brazi

**Brazil**

A Brazil spectator has shuffled his pack, cuts it into 4 piles, signing the top card of each pile. He gives the pack to a spectator who shuffles it and deals it into 4 piles face down. The top card of each pile is turned up and is the card signed by the spectator.

Back into half of the spectator's pile and place the Magician's pile on top. Deal the cards into 4 piles and the top card of each pile is the card signed by the Magician.

Category: Gimmicks

## Imitation Seconds

**Unknown**

Method and effect are the same as the regular card trick with seconds, except that the cards are gimmicked.

Force middle card on, revealing three duplicate cards in sequence. After spectator has shuffled, Magician deals cards into three piles, face down, and asks spectator to select any pile. Magician picks up selected pile and

Jack's Lightning, Bedding the Jokers, Jumbo Jack, Jumbo Jack Variation, Jumbo Jack Variation 2, Jumbo Jack Variation 3, Jumbo Jack Variation 4, Jumbo Jack Variation 5, Jumbo Jack Variation 6, Jumbo Jack Variation 7, Jumbo Jack Variation 8, Jumbo Jack Variation 9, Jumbo Jack Variation 10, Jumbo Jack Variation 11, Jumbo Jack Variation

## Mystery Card Reading

**Introduction**

**Mystery** is a deep, dark, and, and, and, and, and, the, and the, and the, and

# The Encyclopedia of Card Tricks



## Chapter XIX
## ~Indispensable Sleights~
## Contents

Double Lift, The
False Cut, A
False Deal
Good Condition, A
Knife Method, The
Method of Forcing Cards
Overhand Shuffle, The
Palming A Card
Riffle Shuffle, The
Simple Pass, The
Sleights

## Sleights

CARD tricks of any really entertaining value cannot be presented without the aid of a few simple sleights but with them, even a beginner can do a few tricks that appear to be magic. The sleight has a terrifying effect on most people who like to learn a few tricks, and it is once associated with the idea of hours of drudgery practicing intricate movements requiring intense application to master them. However, I will guarantee that anybody of ordinary intelligence can learn the sleights in this chapter, and the overhand method fully easily, can in a couple of hours' time gain a working knowledge of the simple sleights that follow and in a few days practice can become quite proficient in performing the fingers' exits. The series is advanced to follow the directions given exactly. Later, as the simple principles underlying the various movements are learnt, he will experiment for himself and devising his own methods and putting into practice variations and tricks of his own invention easily.

Chapter Contents

## The Overhand Shuffle

THIS is the term applied to the ordinary shuffle in which the cards are passed singly or in small packets from the left hand to the left, of cards being drawn off by the left thumb, which is held in the position shown in the illustration, and the movement continued without arousing the least suspicion on the part of the onlookers. In the following exercises turn the top card face up so that you can follow the processes easily.

**A.** Take the pack face down in the left hand, holding it at an angle of about 45 degrees towards the left. Place the tips of the fingers of the right hand resting on the top of the left by a slight pressure of the left thumb, which is held in the position to stop of this, and lift the whole of the pack with the right hand and shuffle off all the cards on the left to the last card, dropping this on the top. This with two or three shuffles you have the top card back in its original position.

**B.** With the pack in the left hand lift with the right but this time press lightly on the bottom card with the left fingers, retaining it in the position it is in when the pack is held in the left hand. The top cards then falls on the bottom card in left hand while the right hand holds all the rest of the pack. Shuffle these cards on the top of the bottom card in the left hand, and by controlling in one second from the bottom and you can turn the top pack over and show the bottom is an indifferent one; then turning the cards face down lift off and show reversed cards from top, also indifferent cards. Shuffle again, this time retaining the bottom card in the left hand and shuffle off the top cards in the right hand will now be last card of the portion and you have reversed. Shuffle twice until it shows reversed in your hand and you drop it on the top of the pack.

**C.** To retain a card at the bottom of the pack you will have already noted that it is merely necessary to retain it in your left hand by pressing on it with the left fingers.

**D.** It is very often necessary in place a definite number of cards on the top or bottom of the pack. This is easily done by shuffling off the excess single drawing cards off the top of the pack one by one with the left thumb in the course of a shuffle. If the cards are in reversed position, the top card of the packet in the right hand can be used by you, a few minutes' practice will enable you to run off any number of cards in this manner with the greatest of ease.

**E.** To make the best use of the overhand shuffle it should be combined with a very simple move, so simple that I evolved it from my own inventiveness. It is so simple that it is only used in first years that it had been used by gamblers in fact back as recents go. It is called the jog. Shuffle the pulled back a little and the inner end of the pack so that it becomes a marker indicating its position. Shuffle the cards on the top of the jog. To apply this trick a few cards, say three or four, are left on the top of the pack. Hold the pack in the left hand ready for shuffling and lift the rear half with the right hand. In making this move the movement of taking the cards off with the left thumb, move the right hand forward to the front of the pack and as the left thumb lifts off one card, then moves the right hand forward again and continue the shuffle as usual. At the end of the movement one card will be found to be reversed in the middle of the pack, it became so the last fn. Shuffle them back to the top and the cards below the preceding card, lift them and drop them on the top and you will find that you have shuffled the top card back on the top.

Any number of cards, up to about half the pack can be retained undoubted by this simple expedient. After the first card has been jogged much less trouble so that the cards fall irregularly and the projection of the jogged card from the rear end of the pack cannot be noticed. Practice the movement without cards, it is very expedient and it becomes second nature. The whole move can be done without looking at the hands and while carrying on an animated conversation with your audience.

**To Retain the Whole Pack in Order**

**F.** Take the pack in the left hand as if about to deal, push off a small packet with the left thumb and take them in the right hand. From the bottom of the pack push off a few cards on top of the packet in the right hand, and so on, the left hand always receiving a little the cards in the right hand, and again with the left fingers pack a packet taking it on top of the right-hand packet. Continue this movement, the cards being placed on top of the packet. Do not attempt to make the movements quickly, this is difficult, slight I know of where a rather rough execution rather enhances the effect.

The shuffle leaves the pack in the condition of having been cut once. If it is necessary to return it to its original order from top card down, spread the faces to show the cards are well mixed and cut at the original bottom card which you noted before beginning.

Chapter Contents

## The Riffle Shuffle

THIS is the term applied to the shuffle in which the pack is divided into two packets, the right hand packet being held by the thumb and fingers and released in such a way that they become intermixed. To retain a card or a small packet in the middle of the pack is a simple matter if one has practiced of all. If the bottom cards are to be retained then they are let fall from the left first, the remainder of the shuffle. It is advisable to bend the cards can be retained both at the top and the bottom at the same time.

Chapter Contents

## A False Cut

HAD the pack by the sides near the ends between the thumb and fingers of both hands. Now pull out about one-third of the cards from the bottom and put them on the top with half from the thumb and second finger. With the right third finger lift about half the lower packet, and place the left-hand portion on the right-hand portion, the cards on the table remaining in position. Do it again, but this time take from the left hand, and on that the right-hand packet. The cards are in their original order. (See Illustration.)

Chapter Contents

## Palming A Card

CONTRARY to the opinion of most magicians I consider that palming a card is not a difficult operation. It simply requires confidence and a little mastery of the right method. To get the right position hold your right hand out with the palm up, and place the card on the top index joint between the top joint of the little finger and the lower index corner pressed against the fleshy part at the base of the thumb. Bend fingers naturally, keeping the thumb near the side, of the hand and the card will be found to be held firmly in place. The card should be retained in this hand with ease and you can place it on the top or bottom towards your body it will be safely hidden. (See Illustration.)

Now with a thorough understanding of the way the card is to be held in the hand, the next step is to learn how to place it secretly into that position from the top of the pack.

Take the pack face down in the left hand in position for dealing. Place the right hand over it, bend at the inner end, of the joints of the four fingers resting on and covering the outer end of the pack. Bent fingers and thumb of the right hand over the edges and ends of the cards in the natural way of squaring the pack, and the little finger will be found to be resting on the top index joint of the outer end. Now with the left thumb push the lower end of the top card to the right. The least contraction of the right hand will then place the card in the palming position. Square the pack with the left and thumb of the right hand to the right hand covers the card and hold it between the forefinger and thumb while the left hand squares the sides. Remove the left hand and hold the pack in the right. (See Illustration.)

If these actions are followed exactly, the palming of the card will be imperceptible to the closest observer. Practice with your eyes the pack down to cut, or deal and to be shuffled by someone on your extreme left, the action is perfectly regular.

Do not hold your right hand and arm stiffly as if paralyzed or immediately put in behind your back. Keep your wrist relaxed and natural and fingers about the card being in the hand.

To get the card back on the pack, hold out your left hand and have the pack good and in and cut by the operator. Place the right hand position with your right hand, adding the palmed card to the top, and assemble the pack.

Chapter Contents

## The Simple Pass

A CARD being here chosen, cut the pack for its return. Have it replaced on the lower portion and replace the cut on top, slipping the tip of your left little finger on the card and between the two packets. Square the pack and place the right hand over it, bending the ends of the cards a couple of times. Some the upper portion between the right thumb at the rear and the fingers at the outer end, left off, and at one more moment drop the left thumb under the lower packet and turn it face upwards, and immediately place the tips of the right-hand packet on the faces of the lower packet.

Do not be in a hurry and do not look at your hands. Look at your victim, ask him if he is sure he will know his card again and go through the motions of the pass. Do it slowly and without a shuffle. You have the card on the top to do with as you wish.

It should be sufficient to say that the greatest of present-day magicians use this pass only.

Chapter Contents

## The Double Lift

MANY modern card tricks employ this sleight of lifting two cards as one. It is not difficult, the difficulty lies in making it naturally. With the pack held square in the left hand face down, place the right hand over it, and bent at the inner end of the joints of the fingers resting on the ends and edges of the cards, and at the same time press the fingers back a little making the ends of the pack slightly wedge-shaped. With the ball of the thumb lift the rear ends of the two top cards and slip the tip of the left little finger under them.

With the right thumb-tip on the back of the two cards and the tip of the right forefinger on the face, turn the two cards as one and lay them face up on top of the pack, the ends protruding over the edges of the pack. Square the pack with the left hand and in this position, number, and some cards again will be found in the corner as before and turn them face down on the back of the pack.

The little finger-tip should be inserted before attention is cased to the number of the cards, and the ball of the thumb should be used for fumbling. There are many uses for the sleight; for instance, you apparently show the top card, and put in the middle, it immediately returns to the top.

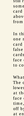
Chapter Contents

## The Glide

THE glide is a very useful sleight, for instance, you may get a card to the bottom of the pack, but the operator, fearing the trick, may shuffle or simply explained. Show the bottom card, turn the pack face down and deal the bottom card face up; draw back the next card by the glide and deal card. Some there is a simple method, then deal the chosen card face down. Have the card named and turn it up.

Chapter Contents

## A Good Location




PICK is hold in the left hand and any card is inserted and selected card is now retained in the pack, but performer picks the cards right in that the selected card will use go all the way to the bottom and shuffle the other hand swings the cards around left to right closing the pack. The selected card will be noted that the selected card is now preceding slightly. Right hand now picks up all of the cards underneath the preceding card and drops them on top of the bottom card, 25, back towards the body about three-quarters of an inch. Now with the tip of the little finger of the right hand, the card is pushed out to the end of the pack and with the tips of the fingers of the other. Call attention to the bottom card, say it is the 20. Turn the pack top of the pack and with

# The Encyclopedia of Card Tricks

## by Jerry Sadowitz

### Chapter VI
### «The Nikita Card Trick»
### Contents


Introduction
Aspirant
Curriculum
Table 1
Table 2
Table 3
Table 4
Table 5
Table 6
Table 7
Table 8
Table 9
Table 10
Table 11
Table 12
Table 13
Table 14
Table 15
Table 16
Table 17
Table 18
Table 19
Table 20
Table

Each of the four spectators taking part is given four cards from the top of the pack. They are taken back in the same order as they were given out, and replaced at the bottom of the pack. A false shuffle may be introduced here, but the cards must be left intact at the bottom of the pack. Four whist hands are then dealt, and the process of the deal will distribute the sixteen bottom cards of the pack to the tops of the four heaps and divide each original group of four cards among the same. So that directly the information is obtained that a chosen card is in a particular heap, as it can only be one card of that hasp, it is easily discovered. The group of four cards last returned to the pack are the top cards of the newly dealt hands, and when the last 'player' points out the heap that contains the card he thought of, it must be the top card. The four cards next returned are the second cards of the whist hands, and the second card of the hand that contains the thought-of card is it. And so on with the other two groups. It is essential to remember that the cards first returned to the pack are fourth after the deal, the second to be returned are third after the deal, the third the second, and the fourth the last.

When performing this trick with an unprepared pack it is necessary for the performer either to look at the faces of the cards, or secretly glimpse the indices. With the pro-arranged pack this is unnecessary as he can name the cards by mental reference to the Code.

He cannot, with the prepared pack, show the fourth hand without prematurely exposing the fact that it contains all of one suit, but this is not only unnecessary, but the omission adds somewhat to the effect. Any card or cards not revealed in the first three heaps must necessarily be in the fourth, and knowing this and being acquainted with the contents of the heap he can name them without any reference to it.

Chapter Contents

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## 11. All Trumps

'Now, gentlemen, if you please, we will play the hands out. Will you cut for trumps?

'H's... Then I think the game is mine!'

Procedure. This has already been explained at the beginning in the 'Argument.' While astonishment over the last effect is still fresh, and the victims are not in a condition to notice the irregularity of the proceeding, the performer picks up his own and offers it for the cut. The other hands are pushed across to the would-be players, and after due interval they are confronted with the constellation of trumps.

So far it is a smooth-working, rational sequence of effects. It may be extended or varied at discretion. The possibilities are not yet exhausted:

Chapter Contents

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**12. The Spelling Bee, 13. The Game Of Poker**, and **14. The Game Of 'Nap'** have already been referred to. Here are some others,

## 15. To Name The Position Of Any Card Called For
## 16. To Pick Out Any Card Called For Behind The Back

This is merely a disguise of No. 15. All that is necessary is to note the bottom card, and follow the code while counting the cards behind the back until the required one is reached. If the pack has been disarranged it forms a suitable opportunity for an exchange of packs.

Chapter Contents

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## 17. To Produce Cards Called For From The Pocket

This, a feat usually achieved by the use of a duplicate pack sorted into the divisions of card holders, can be done with the stacked pack.

Cut the 6D to the top, and divide the pack into four equal parts by riffling and sighting the indices. The first packet is cut at the thirteenth card, the 4D, and placed in the left breast pocket; the second is cut at the twenty-sixth card, the 4S, and placed in the right trousers pocket, the third is cut at the thirty-ninth card, the JC, and placed in the left trousers pocket; and the remaining thirteen cards are put in the right breast pocket. The backs of the cards in each case are outwards.

When a card is called for, mentally refer to its Code number, from which it is clear which pack it is in; plunge both hands alternately into various pockets, and with the hand most convenient to the one containing the required card, count in accordance with the Code until it is reached, and bring it out of the pocket, together with all above it, and show as one, then return to the pocket. In this way the order of the cards is undisturbed.

For instance, the KS is wanted. KS is the eleventh card, and therefore in the first division, and in the left-hand breast pocket. The right hand counts the cards, in this case conveniently backwards--thirteen, twelve, eleven: the thumb separates twelve from eleven and the rest, and these are gripped with thumb at one end, second and third fingers at the other end, and the first and fourth fingers one on each side, so that the cards are neatly and securely squared up.

Again. The 3H is asked for. This is the forty-fourth card, and therefore in the fourth heap and in the right-hand breast pocket. Count from the top--forty, forty-one, forty-two, forty-three, forty-four, and grip the five cards in the same way.

The 6C would be thirty-one--in the left-hand trousers pocket. The left hand counts, twenty-seven, twenty-eight, twenty-nine, thirty, thirty-one, and shows as before.

At the conclusion, the packets are removed from the pockets in the reverse order to their insertion, and stacked one above the other to restore the order.

Chapter Contents

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## 18. A Subtle Game

Although the system is made use of in this trick, it is not necessary for the pack to be prearranged. To begin with it is therefore handed out for thorough shuffling. Prior to so doing, however, the performer abstracts, and palms, any four cards in Code order. For convenience we will assume the cards to be the four bottom cards of the stack--

Three of Diamonds Five of Diamonds Queen of Diamonds Eight of Hearts.

After the pack has been shuffled to satisfaction, the palmed cards are returned to the top and subsequently forced upon four spectators.

The four cards are returned and manipulated to the top of the pack by any of the usual processes. A false shuffle of any type that retains the four top cards is given. The cards are then dealt into four hands and one given to each of the four people who chose cards. They are distributed in order so that each gets the hand containing his own card, and in gathering up, it is desirable to displace the bottom, so that the chosen card is not conspicuous.

The parties are then instructed to sort their hands into suits, as for a game, and to hand the performer such cards as he calls for. On this amiable understanding, he proceeds to name the cards according to the Code backwards from the next in order to the four forced cards. In the present example therefore, he will first call for the 6H, then the 10D, next the 8C, and so on. As the cards are handed to him he places them naturally, face down, in the left hand. This he continues until one card only remains in each person's hand, that card being the one originally chosen. The spectators are left with their chosen cards, and the wily wizard is left with--!

I promised my reader that I should show him how to arrange the pack in full view of the audience, and I have now redeemed my promise. I have done more than I promised. He has not even had the trouble of arranging the pack. It is done, and the audience has done it for him lured into the belief that they are assisting a trick. The four isolated cards are taken in their proper order and added to the stack to complete the chain. If you can beat that for audacity--next please!

This properly precedes the other tricks in order of execution but I have kept it till the last, partly so that it might come as a surprise and partly because familiarity with the material was necessary, both for its appreciation and for its performance.

It may be used or not, by way of introduction, as circumstances demand, or, commencing with a previously arranged pack, it may be held in reserve against an accidental or antagonistic disarrangement.

Chapter Contents

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