

STEP TEN in CORINDA'S SERIES
"THIRTEEN STEPS TO MENTALISM"

CARD TRICKS

CONTENTS

	Page
INTRODUCTION	307
"PHOTO-MEMORY" BY HANS TRIKER	308
"INCREDIBLE SLATE TEST", BY CORINDA	309
"THE MILLION DOLLAR TEST", BY J. G. REED	312
"BIRTHDAY CARD TRICK", BY JACK AVIS	312
"E.S.P. TEST", BY J. G. REED	313
"THE TRIO", BY SIDNEY LAWRENCE	314
TWO MINDS—A SINGLE THOUGHT	314
BEFORE YOUR VERY EYES	314
GAMMA LOCATION	315
"BEYOND THE VEIL", BY PATRICK PAGE	316
"CARD EXCHANGE", BY TERRY GUYATT	317
"BUND COINCIDENCE", BY MICHAEL MENCE	318
"MENTAL CARD TRICK", BY TERRY GUYATT	318
"Two OF A KIND", BY TERRY GUYATT	319
"BIRDS OF A FEATHER", BY CORINDA	320
"TELEPROGNOS", BY CORVELO (HOLLAND)	323
THE RED CARD PREDICTION	326
"ACROSS THE VOID", BY PAUL MARCUS (NEW ZEALAND)	327
BACK TO BACK	329
COINCIDENTAL, BY DR. THORNTON	330
REFERENCE TO EFFECTS IN OTHER STEPS	332

No part of this Publication may be Reproduced without written
Permission.

INTRODUCTION TO MENTALISM WITH CARDS

It has been argued by my friends and colleagues that there is no place for card tricks in the Thirteen Steps to Mentalism, on the grounds that playing cards are suggestive of trickery in as much that they are so commonly associated with conjuring. With this argument on my hands I have been forced to form an opinion once and for all on this troublesome question, and I have decided to make a stand and stick by my guns. The answer is the existence of Step Ten.

I firmly believe that it does not matter what you use for a mental effect as long as you use it correctly. In the first place it is no excuse to condemn playing cards in the mental field because they are solely suggestive of trickery. It may be as well to recollect that playing cards were used for divination, prophecy, and for occult purposes as much as they were used for games, and indeed today cards are widely used for fortune telling.

On the other hand there is no doubt at all that playing cards can be devastatingly dangerous to the mentalist. They could be his undoing, as they could also be his making, and it all depends on what you do and how you do it. We must therefore pay a certain amount of attention to the best way in which playing cards may be used for mentalism. We need not concern ourselves too much with cards other than playing cards because, for example, a set of E.S.P. cards or Zenna cards are such that although in shape they resemble playing cards, their very designs help to keep them in a class of their own. Something that is not suggestive of the apparatus of the ordinary conjuror. So let us concern ourselves solely with playing cards for the moment. The following few simple rules are points which are worth noting and remembering and if followed will go a long way towards making your conjuring tricks into mental effects.

(1) Probably the most important point of all is this first one and that is to handle the cards in an unskilful manner. Never make a neat pressure fan, never shuffle the cards with digital dexterity using some fancy flourish. Even go so far as to avoid the weave shuffle. Use, and be satisfied with a common, somewhat clumsy overhand mixing of the cards. In other words aim to register psychologically with your audience that to you a pack of cards is a foreign thing. Set out and succeed in creating the impression that you are by no means able to manipulate playing cards even if you wanted to. In order to achieve this do not be too proud to look really clumsy at times. For example drop a card or two when shuffling. Make an occasional deliberate mistake when naming a card as though the suit was not a familiar thing. Hold the pack in a firm deliberate grasp and not with the delicate air that is to be expected of a manipulator who may be obliged to display the cards poised at the finger-tips.

(2) Take care of your language when referring to playing cards and what to do with them. Avoid anything that is typical of the magician and try to speak in terms that would be used by anyone just familiar with a pack of cards for the purpose of playing games. For example it is probably better to say "mix the cards" rather than "shuffle them." It is undoubtedly better to call a pack of cards a "pack," rather than use the term "deck" which has all the suggestive characteristics of the professional card man. Never use wording such as: "When I riffle through the deck I would like you to call stop at any time." Phrases such as that can be enough to destroy

the illusion and to cause the audience to think in their minds, here is a man at home with a pack of cards, just like a conjuror, he knows what he is doing.

(3) Never at any time use any of the well-known, clever ways of revealing a chosen card if it involves a flourish or a surprise appearance, for in doing so you make it obvious that magic is there. If a card is mentally selected from a pack that lies on the table, and a spectator is invited to cut the pack and finds that he has reached his card by pure coincidence, you have a mental effect on your hands. But if the same card was made to rise from the pack, although you have a good trick you do not have a mental effect and nobody on earth would ever believe that you did it by mentalism. So make up your mind whether you want your card effect to be mentalism or a conjuring trick, and whatever you decide stick by it, don't mix the two because that would be quite fatal. In other words don't suppose that you can do two card tricks as a conjuror—flourishing cards, fanning them beautifully, shuffling them skilfully, and then, five minutes later suddenly change your personality to become a mentalist and "manhandle" the cards and alter your patter. *You must be consistent all the time.* You are either clumsy and unfamiliar with a pack of cards, or you are a manipulator. If you are the latter you cannot succeed in mentalism with playing cards. That is if you are an *obvious* manipulator.

(4) A considerable number of mental effects require that a card is selected and then replaced in the pack. It is a very important thing that you learn to have the chosen card remembered by the audience and when a card is chosen, (whenever it is possible within the scope of your particular effect) have the spectator show the card to other people. Sometimes this is not practical because the trick demands that only one person sees the card. But in a case of this nature consider if the card may be marked or signed, so that there may be no question as to its identity. I have recollections of once being an assistant to another mentalist on the stage and my capacity was that of a member of the audience who had gone up to help him. The mentalist asked me to take a card, look at it, and put it back in the pack, all of which I did. But unfortunately I did not pay particular or very close attention to the card and I really forgot it. It was not a deliberate thing; it was just the sort of unfortunate occurrence that can happen to anyone and although I am to be blamed for my poor memory, the mentalist is also to be blamed for not drawing my attention to the card and insisting that I remember it for sure. So that is another little rule which is important.

With these few things to bear in mind and consider, I think there can be no doubt that by using ordinary common sense and here and there a touch of psychological misdirection, playing cards are as much use to the mentalist as they are to the magician. This step contains a selection of mental effects of all types. Some are for stage, some are for close-up. They all involve cards of one type or another—sometimes playing cards, sometimes geometrical designs cards. Whatever they may be, keep in mind all the time the few simple rules mentioned above and always do your best to make card magic mentalism and not mentalism card magic.

PHOTO-MEMORY *By Hans Trixer*

This is a trick which is a lesson in simplicity itself, and one which suits Mentalism because it is presented as a feat of memory. The effect may be repeated two or three times and it is quick and direct.

The Mentalist borrows a pack of cards and has them mixed. He takes them back and then ribbon spreads them face upwards on the table or floor. In doing so, an effort is made to display every index. He explains that with a certain amount of training it is possible to memorise the position of every card in the pack—and that when in form, it should take no more than half a minute to do so! Beginning from one end of the spread he moves his finger along the row appearing, to all intents and purposes, to memorise the cards as he goes. Having studied the position of each card in the spread, he picks them up and asks anybody to name a card. As soon as a card is named, he ponders for a fraction of a minute and then declares its exact position in the pack. Suppose it to be the Four of Hearts—he might say "Twenty four" and then counts to the twenty-fourth card and removes it to show it to be the Four of Hearts. The effect may now be repeated with a few more cards—and if need be, the pack can be shuffled again and re-memorised as many times as you wish.

The Method. After the cards have been shuffled and spread face up, all you have to do is to note the first card in the spread. (Top card of the pack when assembled). Whatever *number* is called—name the *top card*. Next count very slowly and deliberately to the chosen number. Suppose it is ten; you hold the pack face down and slowly count nine cards from hand to hand—keeping them in order as you go. When you get to ten you remove that card and drop it on top of the pack. As you do this, turn to the spectator and say "I said ten—and you said 'Three of hearts' " and, as you name the card, double lift from the top and display the Three of hearts which was the top card! Principally, that is all there is to it—but the trick deserves the introduction of a finesse or two, so change the method of introducing the top card as much as your personal ability will allow. For example, other changes could be accomplished by the Top Change, Mexican Turnover, Curry Turnover or Guyatt Exchange (See page 317).

Should you be one of those unlucky people that find all card sleights a problem—then moisten the back of the top card with saliva before you start the count and then you can push off two as one without even doing a Double Lift.

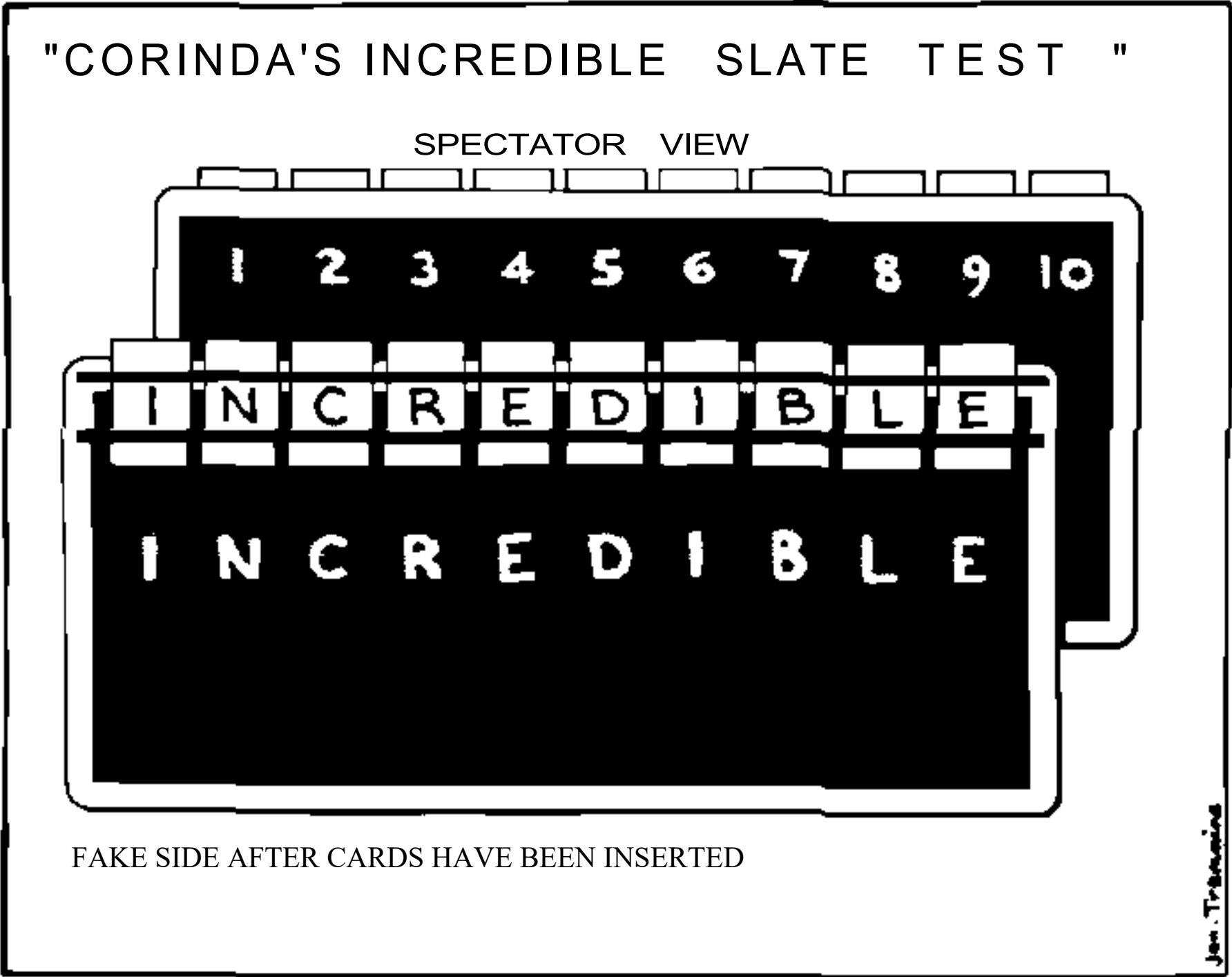
If you propose to do the trick three or four times running it is a simple matter to find out what card is next to the top. Do it once and when you reach the chosen position, remove that card and look at it—then misname it for the one you gave them and proceed as normal. The one that you have just seen will be the next card to name for the call and so it progresses.

"CORINDA'S INCREDIBLE SLATE TEST"

The principle of this effect I have already used in two other items both of which have received quite a bit of attention. Basically I draw the mechanics from my "Khan Slate Test" which is a marketed E.S.P. effect and therefore cannot be described here.

In this trick, which can be for stage or drawing room—we have a spectator select ten Alphabet Cards (Lexicon Cards will do) and then arrange them into any order he likes without seeing the faces for the moment. When the cards are shown it is seen that the spectator has managed to choose ten cards that make up a word, and that they have arranged them in the right order to spell "INCREDIBLE"—but to top it all, you show a slate which predicts the chosen word—and chalked in bold letters is the word "Incredible."

If you study the plot you will observe that it is composed of three impossibilities! First it is phenomenal that out of some fifty cards, the ten that can be used to spell "Incredible" are selected. Next it is remarkable that the spectator should manage to arrange them in order without seeing their faces, and at the close your Prediction. The effect is therefore reinforced from all points of view, and you will be pleased to learn that the working is absurdly simple although you will have to go to the trouble of making a simple fake slate.



To make the Slate take a board of 5-plywood and cover it with black "Contact Adhesive Plastic" which resembles the colour of a genuine slate. For the sake of appearance, a border of grained "passe partout" may be run round the edge to act as substitute for the frame. This "artificial" slate appears very much like the real thing at very close quarters and it is by no means essential that it should be perfect.

On one side of the slate affix two lengths of white elastic (about ¼ in. wide elastic will do) and have these placed so that they run right down one long edge of the slate with a distance of two inches between them. (See diagram). The elastic is easily fixed with staples or small nails.

All that remains now is to fix a set of ten fake cards on to the elastic bands so that they are held firmly in position. Take ten alphabet cards that spell the word "Incredible" and arrange them in order. Now cut about one inch off the end of each card so that the centre portion which bears the letter, is of a width just a little less than the distance between the two elastic bands.

These centre portions of the alphabet cards are now stuck with glue to the underside of the elastic bands and then small pins are placed between each card to form a guide to the real cards which are inserted behind the fakes during performance.

This brief description along with the drawings should make it possible for you to follow the technical details so now we can get down to the working.

The slate lies face down on your table. You must have some *Soft* white chalk (which writes best on the plastic material) and the Alphabet pack (which is best composed of 52 cards)—two of every letter in the alphabet. With these things you are set to perform.

First pick up the cards and hand them to a spectator asking him to look through the pack to satisfy himself that there is a good selection of letters. Next he is asked to mix the cards himself to give them a thorough mixing. In the meantime, you pick up the slate, and without displaying the fake side take the chalk and write the numbers 1 to 10 in a row along the top edge on the back of the slate. (See "spectators' view" drawing). Put the chalk down, turn to the spectator and ask if he is quite sure that the cards are mixed. Then tell him to reverse the pack and remove any ten cards without looking at them. (If you have the facilities, it is a good thing at this point to spread the pack in jumbled order face down on a tray and have the spectator pick up any ten cards).

When ten cards have finally been chosen the others are placed aside or preferably left with the spectator for a while! Once more the spectator is told to mix his cards and when the ten have been shuffled they are taken and laid in a row on the table or floor. If they are left with the spectator, he is liable to cheat half way through the routine and look at a card thus exposing the ruse. You have every excuse for taking the cards from him as the trick depends on the fact that he has no idea what cards he chooses or where they go; this you may emphasise! The only important thing is to make it clear throughout that no "phoney" moves are made. It doesn't matter at all what cards he chooses so let him "chop and change" his mind and keep the selected ten in view all the time—lest it be suspected that you have changed them.

The effect is nearly done, the big build up to the finale comes now. You explain briefly that on one side of the slate you have written a prediction in chalk, and that you have two elastic bands ready to hold the cards. You do not show the slate (fake side) to prove it! You point out that the numbers one to ten have been chalked on the other side of the slate, which now faces the audience. You pick up the first card in the row (or any other you choose) and hold it back towards the spectator asking him where the card should go. He has merely to call out the number. Whatever he said slide that card into position so that it goes behind the fake and leave some projecting over the edge of the slate so that the card does not entirely disappear from view. This is repeated with all the cards. It should now be apparent that no matter what cards were chosen or what order they were placed in the fakes force the appearance of the word "Incredible."

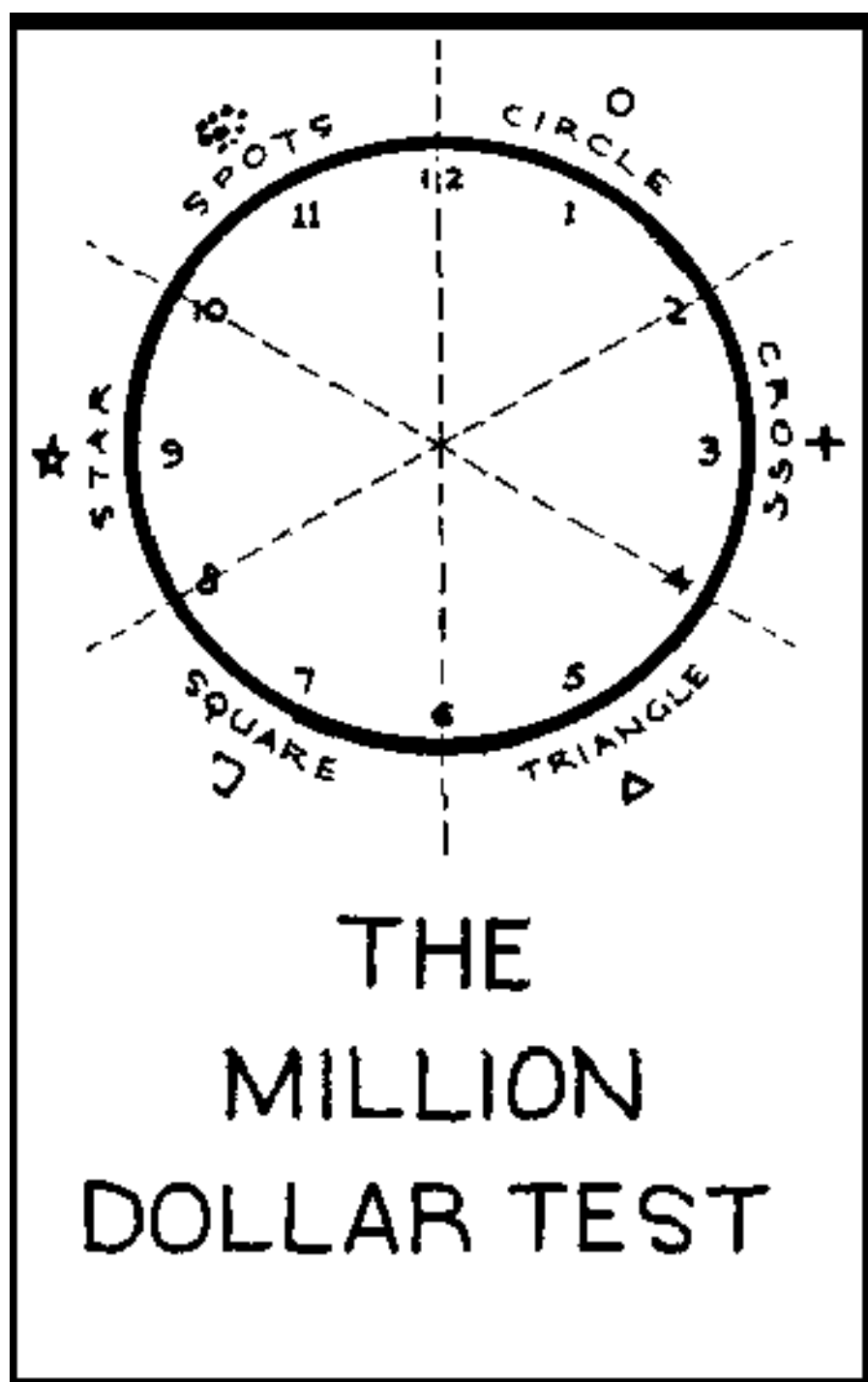
For the finale, the slate is turned to show the cards arranged in this order and below them, chalked on the slate, your prediction is to be seen—the word "Incredible" corresponding letter by letter to the cards above.

I think it fair to say that this effect as a mental trick is one that is outstanding in quality and simplicity. Because of the mechanics it is one of those rare items that could be performed almost without practice; however, no matter how sure-fire the apparatus, there is always scope for a blunder somewhere and it is therefore as well to rehearse the routine at least a few times before you put it in your next T.V. show!

THE MILLION DOLLAR TEST *By J. G. Reed*

Effect. The "medium" helping the magician adjourns temporarily to an adjoining room. The magician displays six E.S.P. cards and a spectator points to one of them. The spectators are asked to concentrate on the chosen design, the magician snaps his fingers and the medium shouts out, (from the next room) the chosen card. The effect is repeated over and over again, and each time the medium is 100 per cent, correct.

Method. The method of working is perhaps one of the simplest and yet the most subtle ever devised. The medium and the magician are each equipped with a watch which has a large second hand. Before the show both watches are wound up and the second hands are synchronised. The watch face is mentally divided up into six portions, each portion representing one of the E.S.P. cards:—



12-2 o'clock—circle.

2-4 o'clock—cross.

4-6 o'clock—triangle.

6-8 o'clock—square.

8-10 o'clock—star.

10-12 o'clock—spots.

Consequently when the second hand is in the portion representing the chosen card the magician snaps his fingers and codes the design to the medium who reads it off her watch. During the actual performance, the medium can look at her watch quite openly because of her isolated position, but the magician must have his behind something, so that he can steal discreetly the information.

Note. The routine above is described for use in a private house, but the method can however be easily adapted for stage use without much thought.

THE BIRTHDAY CARD TRICK *By Jack Avis*

Arrange the following cards on top of the pack (X denotes any card). Top card; X, X, X, X, X, X, X,; Queen of Clubs; Jack of Clubs; Ten of

Clubs; Nine of Clubs; Eight of Clubs; Seven of Clubs; Six of Clubs; Five of Clubs; Four of Clubs; Three of Clubs; Two of Clubs; Joker.

See that the Four Aces are in the lower section of the pack.

Presentation.

Explain to your spectators that, as a change from the normal run of "take a card" effects, you will attempt something a little different. In fact you are going to have a card selected making use of the physical and the mental faculties. First for the physical selection. Here you remove the four aces from four suits, and by physical means you are going to have one of the suits selected. Turn the four aces face downwards, and in the action of mixing them control the ace of clubs to the top position. Hand the four aces in a face-down packet to a spectator and ask him to place the top card on the bottom of the packet, the next card he is to place face-down on the table, next card to the bottom, then a card to the table etc., until he is left with just one card. This last card he is to place, still face down, to one side of the table. This card represents the physical choice of the suits.

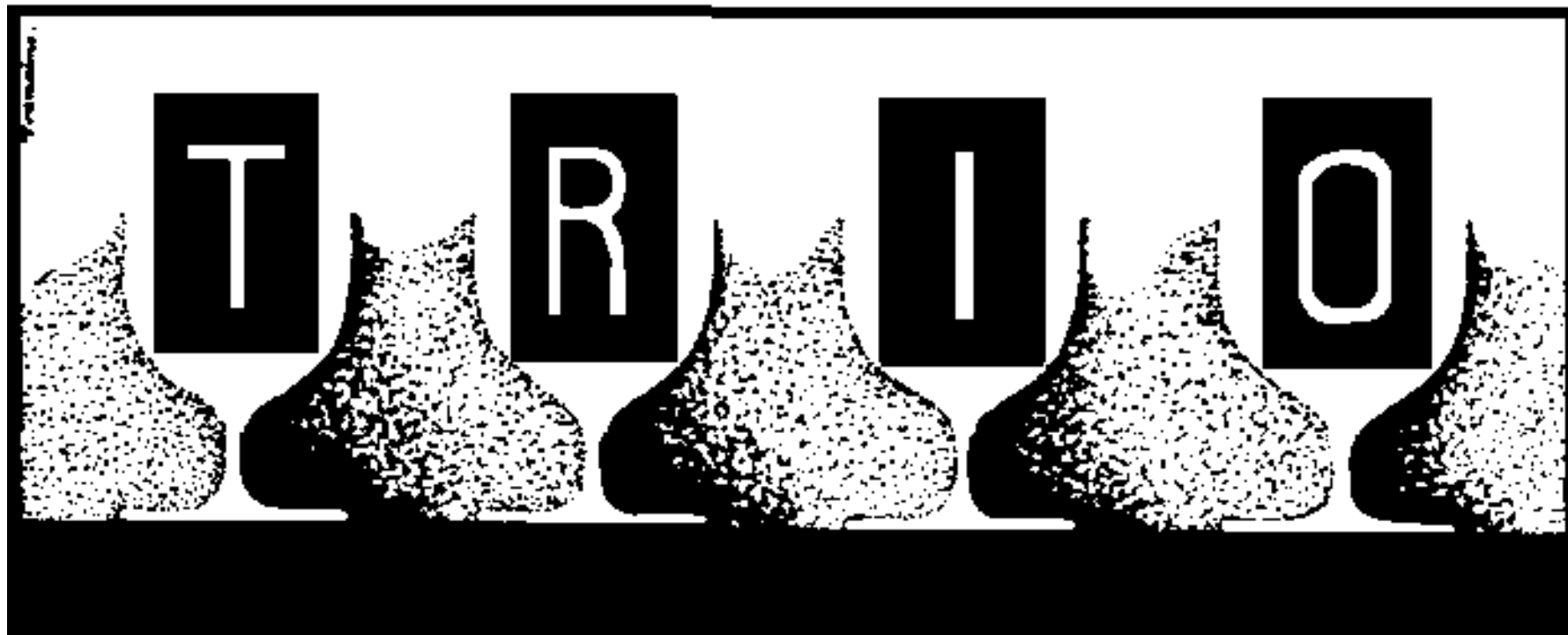
Your assistant now thinks of a value between one and twelve, but he is told not to reveal his chosen number until asked. You now say you will attempt to penetrate the mental and physical barrier and so discover the chosen card. Ask your assistant for the month and date of his birth. From his reply appear to make a mental calculation and announce that his guide number is twenty. You explain to your assistant that as you deal the cards onto the table, for every card dealt he is to add one to his secretly-chosen number until he reaches his guide number of twenty, at the count of twenty he is to call "Stop."

Commence dealing cards from the top of the pack, and on command from your assistant stop the deal. Before revealing the last card dealt, proceed to build up the climax as follows. First have the assistant turn face up the odd ace card that was his physical selection. This of course proves to be the club suit. Next he is to reveal for the first time his secretly-chosen number. Let us assume that this is SIX. Combining his physical and mental choices gives us a value of a playing card, in this case the six of clubs. Turn up the last card dealt and reveal it to be . . . the SIX OF CLUBS.

E.S.P. TEST *By J. G. Reed*

Effect. Half a dozen or more spectators are each given an envelope. A display stand holding a number of design cards is shown. The spectators are asked, whilst the magician's back is turned, to select one of the design cards and each seal it in his envelope. The envelopes are then mixed up. Tearing one of the envelopes open the mentalist removes the card and openly displays it. Eventually he manages to "guess" who originally selected this card and hands it back to them! This is repeated with all the envelopes.

Working. This trick requires a small amount of showmanship and given this it will be a big hit. The method is very simple because the envelopes are marked. The mentalist knows who gets the various envelopes and consequently when he tears them open he looks at the marking and returns the contents to the original owner. The method you use for marking is a matter of personal preference but pencil dots take a bit of beating. Although the method is simple if you put plenty of showmanship into the trick then to the audience it will appear to be an astounding effect.



THE TRIO *By Sidney Lawrence*

Two Minds—a Single Thought

Effect. Two spectators are asked to assist the mentalist, they each cut themselves a packet of cards from a freely-shuffled deck. Whilst this is done the performer turns his back and remains so whilst each spectator counts the number of cards in their separate packets. Our performer does not know how many cards are chosen. This completed, the performer takes both groups of cards and places them together in one packet. He now proceeds to pass the cards one at a time from hand to hand showing the first spectator the face of each card as he does so. He instructs the spectator to watch out for the card which appears at his number (i.e. the number according to the amount of cards that were in his packet at the start.) The spectator has simply to look for this card, and is asked to say nothing when he spots which one it is.

The same process is repeated with the second spectator—who is asked to note which card falls at the number accrued by the total cards in his packet at the start. However, when he sees the card, he is to remove it and place it face-down on the table without saying what it is.

The performer now asks the first spectator to name his mentally-noted card and the second spectator states that his was the same card. The result is proved when the card on the table is shown to be the one named by both spectators.

Method. As the performer takes the two packets from the spectators, he places them together in his left hand with the face of the packet to the audience. He then transfers the cards slowly from left hand to right, showing them to the first spectator. The cards are placed one behind the other in the right hand *except* for the last card which is placed *in front* of the packet. The effect is now self-working.

Before Your Very Eyes

This is a trick with 52 cards. First of all you take the cards in your hand and ask the person to select as many cards as he likes, you don't have to know the number of them. But let us say for example that they have taken a number of cards and are going to count them. Let us say for example 12 cards. Now he has selected any number of cards. You ask him to think of any number he likes and say he thinks of three he looks at the third card down

from the top of the pack that he has counted out before. You take the cards away from him and cut the cards. When you cut the cards from the bottom to the top remember how many cards you are cutting. This time, for example, four cards from the bottom of the pack to the top. Now at this stage neither the performer nor the spectator know the position of the card. To make sure you do not know where his card is request him to take the cards behind his back and think of the number he thought of. If it was three he is to take three cards off the top and place them onto the bottom of the pack. He does this, brings the cards forward and then you ask him to hold them before his eyes. He is then looking at them and while he is looking at the cards you ask him to concentrate on it. While he is concentrating on it you go over, and without looking at the cards select his card. The way you make your selection is because you have your key number which in this particular case was four, that's the four cards you cut from the bottom of the pack to the top and all you have to do is to take the fourth card out.

That will be his card.

Gamma Location

The pack of cards is given to someone to shuffle. Being satisfied that they are thoroughly mixed they select a number of cards. Let us say they select five cards. You ask them to put the selected cards in their pocket and ask them to give the same number of cards (without telling you how many) to the person on the left. Thus he also has five cards. The rest of the cards he has in his hand you ask him to shuffle.

After doing so he looks at the top card—in this case the Ten of Spades. You must make sure at this point and you ask him to agree that you could not know his card. As long as he is satisfied it is all right but if he is not satisfied then he can change it. After he has looked at the card you then ask him to select any pack he likes (his pack or his friend's pack). These cards are then taken and placed on top of the pack. You now explain that you cannot possibly know the location or the identity of that card. Having done that you then shuffle off the cards, and this is where the "hokus-pokus" comes in. You moisten your thumb and count off the top of the pack any number you like, e.g. fourteen. You shuffle the fourteen cards. In other words you reverse the cards as you count them. One; two; three . . . thirteen; fourteen, and you place them back on top of the pack. You now take the cards from the other gentleman's pocket and place those on top. You do not know how many cards the gentleman had in his pocket but your key number is fourteen. You now take the cards, place them on the table, make a false shuffle and a false cut. Your card is still now the fourteenth from the top.

Now there are many ways this card can be revealed. You can for example ask a person to name any town he likes, e.g. Birmingham. Now he counts Birmingham, dealing the cards as he spells. While he does so you silently count the cards—ten. So you have four more cards till your fourteenth card. You now ask the gentleman if he knows any person in Birmingham, e.g. Philip—Phil for short. You then ask him to spell Phil onto the table which brings us now to our card (the fourteenth card). He turns it over and there is the Ten of Spades.

BEYOND THE VEIL *By Patrick Page*

Effect. The performer allows a spectator to select one of two packs of cards. The spectator is then invited to cut his pack anywhere and name the card of his choice. This done, the performer takes the other pack and spells out the name of the card. At the end of the count the card reached is shown and is found to be perfectly correct! The effect can be repeated as often as the performer likes, yet he is always able to find the correct card at the correct spot. The effect can be presented as a mystery. The performer explains that as soon as the spectator selects a card "unseen forces" from Beyond the Veil will arrange the cards so that his card will always be at the right spot.

Method. Two packs of cards are used both of which are arranged in a special order. The first pack used by the spectator is made up of fifty-two regular cards half of which are short cards, and the remainder normal. The cards are all different but should be arranged with one long then one short from top to bottom. It does not matter what order the "pairs" are in, and the pack can be shuffled like a Svengali deck if necessary.

The performer's pack consists of fifty-two cards all different but with a set-up. These cards of course must not be mixed. The exact order of the pack from top to bottom (back upwards) is:—

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

Presentation. Throw two packs of cards on the table and ask the person to select one. Force the correct pack. Invite him to open his pack and to cut (by the narrow ends) and show the face card. (If you prefer, you may hold the pack yourself whilst he cuts—to be sure of forcing the cut at the narrow ends; or you may instruct him to count to any number he names, having him turn up either the last card of the count, or the one following, whichever causes him to land on an even number. Check that you start with a short card **on** top to use this method. Having had a card selected proceed as follows:—

(1) If the selected card is a Heart or Diamond you count from the top turning the cards OVER on to the table as you do so.

(2) If the selected card is a Spade or Club you count from the bottom turning the cards over onto the table as you do so. (Both methods keep the pack in order for future use).

(3) Whatever the card is, always COUNT its value first, allowing eleven for a Jack, twelve for a Queen and thirteen for a King. Follow this with two more cards spelling out "of"—and then finally spell out the correct suit.

(4) Having shown the last card of the count or spell to be correct replace it in its *original* position and carefully replace the remainder from the table so that your pack is set for a repetition.

Example. Card named: "Two of Hearts." Start from top turning over and dealing in a pile on the table count "one, two" (two cards) follow with "of" (two more cards) and finally H, E, A, R, T, S (five more cards) and there it is!

CARD EXCHANGE *By Terry Guyatt*

Introduction. This card exchange is not in itself an effect, it is fundamentally the means to perform many effects. It will be agreed that a considerable number of mental effects become possible if the mentalist is in a position to exchange one card for another without the audience knowing that he has done so. Moreover the more effective the exchange or the more deceptive, the wider the range of tricks that become possible. This particular one—the Guyatt Card Exchange is one that I have seen used on several occasions by Terry Guyatt himself and I consider it to be a remarkable switch. Earlier on in this book we mentioned one effect by Hans Trixer where the use of this exchange would be invaluable, and there are countless other card mental effects which relying on a good exchange or switch would be made possible by knowledge and understanding of this principle.

I leave you now to read through the detailed description which has been kindly provided by my good friend Terry Guyatt.

You must be seated at a table in a relaxed position and leaning backwards slightly, the body about a foot from the table-edge upon which both fists, loosely clenched, are placed.

The card to be exchanged, say the King of Diamonds, lies face-down on the table with one long side nearest yourself. It should be about ten inches from the table-edge. Another card, say the Ace of Spades, lies (unknown to the spectators) face-down in your lap.

Bring your body slightly forward and raise your right hand about three inches in a casual gesture as you make a remark about the card on the table. Now forget all about your right hand as you look at the King of Diamonds on the table and reach for it with your left hand, letting your right hand drop unobtrusively into your lap. Pick up the King by the nearest left-hand corner with the left first and second fingers on the back and the thumb underneath, drawing it towards the edge of the table and turning the face of the card to yourself. During this movement the left first finger moves from the back of the card to join the thumb on the face. The card is now clipped between the left first and second fingers. The thumb takes no part in the grip, but remains touching the tip of the first finger.

Meanwhile the right hand has secured the Ace of Spades in your lap, taking it by the right hand corner nearest the body—the index corner—with the thumb underneath and the first finger on top and raising it to a vertical position with the face of the card towards yourself. One long side should be parallel to the floor. The card is moved up until it's just out of sight of the spectators, below the table edge and at right angles to the table-top. There should be no suspicious movement or stiffening of the right arm or shoulder.

You should fix all your attention upon the King of Diamonds during the pick-up and forget all about your right hand in your lap. Both hands should move at the same time, the Ace of Spades out of view and the King of Diamonds in view immediately above it and in the same plane. This position is held for a second only.

Now comes the actual exchange. Make a remark, raising the left hand slightly for emphasis; then take your eyes from the King of Diamonds and look the spectator straight in the eye, leaning back, relaxing your body and dropping the left arm below the edge of the table at the same time. The

King of Diamonds passes between the table and the Ace of Spades, and immediately it is out of sight it is released by the first and second fingers and allowed to drop into the lap. The thumb and first finger collect the Ace of Spades, clipping it by the non-index corner in the same way in which the King was held. As soon as the exchange is made bring the body forward again, making another remark and bring up both hands into view—the left hand containing the Ace of Spades and the right hand empty. All this time you must look at the spectator—not at your hands.

The card should be out of sight for a split second only; and, if the misdirection is applied correctly, that split-second is when the spectator looks at your face. By the time he has looked back at the card the exchange has been made, and, except for the card, the hands are empty and in view. You appear to gesture and speak, pick up the face-down card and look at it and gesture and speak again. The whole action should be performed casually and without haste, and should take about three seconds from beginning to end.

BUND COINCIDENCE *By Michael Mence*

Effect. A spectator is asked to shuffle the pack and then cut it into two parts handing one to the performer and retaining the other for himself. Both the performer and the spectator take the packets behind their backs, take a card at random, and bring face-down card and packet into view (one in each hand). At this point the performer and the spectator exchange their unknown and face-down cards, take them behind their backs, reverse them and place them in the packets which are face-down behind their backs. The two squared-up packets are then brought to view again, both fanned through simultaneously face-down, and the two reversed cards are both found to be kings—"Blind Coincidence."

Method. Before the performance place two kings (it is more effective if they are both red or both black) behind your back clipped under your belt which is of course masked by the suit-coat. This means that the effect can be performed at any time during the act, provided that the incomplete pack does not have to be used previously. If you intend to repeat the effect then of course you must have two pairs clipped under your belt. The first time the performer's hands go behind his back, he takes out one of the kings from his belt and brings it out face-down as his card. The performer and the spectator now exchange cards. Both sets of cards disappear from view again and the performer places the spectator's card back in the pack, steals the second king, reverses it and pushes it into the pack. All that now remains is the revelation. For the greatest effect the two packets should be brought to view face-up, the cards then fanned simultaneously until the appearance of the face-down cards. Only then should the fans be turned over to reveal the "Blind Coincidence."

MENTAL CARD TRICK *By Terry Guyatt*

From an unprepared pack give four people six cards each face down. Do this without appearing to count the cards and without drawing attention to the number each receives. Each spectator fans his cards and thinks of any one he sees. Then he shuffles his packet so that his card is lost among the others.

Place the balance of the pack aside. Take back the cards from the spectators in the reverse order to that in which you gave them out; taking No. 4's first face down; putting No. 3's face down on top of these; then No. 2's; and lastly No. 1's on top of all. You should now hold 24 cards face down, the top six are No. 1's, and the next six are No. 2's and so on. Say that you will mix all the hands together, cut below the twelfth card and make a perfect shuffle, retaining top and bottom identity. Again cut below the twelfth card and make another perfect shuffle, still retaining top and bottom identity. Place these 24 cards back on top of the balance of the pack. Pick up the pack and cut below the 26th card, making a perfect shuffle, again retaining top and bottom identity.

Give the pack a false cut, and, holding it face down, fan off the top eight cards without appearing to count them. Show the faces of these eight fanned cards to the spectators and ask if anyone can see his card. If anyone says "Yes" you immediately know his card thus: the first card to the left of the fan belongs to spectator No. 1, the next card is an indifferent one, the next belongs to No. 2, the next is an indifferent card, and so on through the fan. The first, third, fifth and seventh cards were all in the original hands. Put these cards on the bottom of the pack and fan off the next eight. Deal with these in the same way and carry on throughout the pack. Each time you fan off eight remove them from the pack to show them. By going through in this way for six packets all the cards can be found alternatively. When four packets have been dealt with in this way there are only two alternatives for any unfound cards. Fan the entire pack, face towards yourself, and dealing with each spectator left in turn, ask a leading question—"Red?" "Picture?"

Footnote. To simplify the cutting to an exact number for twelve, sight bottom card of second person's hand. For the 26th card: when you explain in first place sight second from top as you display cards.

"TWO OF A KIND" *By Terry Guyatt*

This trick is a mental card effect which we can classify as a coincidence. Two packs of cards are used, one red, one blue. What appears to happen is that the performer has one pack and the spectator another, both mix their cards and then go through the same manoeuvre. Both parties hold their cards in a fan face downwards, extract any one card, turn the fan face upwards and replace the card anywhere in the pack. Both packs have been in full view all the time, and now when a check is made to find which cards were chosen and reversed at random, and it is seen that by some strange coincidence the performer has reversed the identical card as the spectator and vice versa. Not only does it match in colour of course, but the suit and value are the same. Surely, a coincidence under these circumstances with two complete packs of cards, in full view without any apparent subterfuge, is one ideally suited to one who performs mental magic with playing cards.

Method. As stated two packs are used. One of these packs, e.g. the blue-backed pack, is stacked in Si Stebbins order (See Step 3).

Produce the two packs of cards and if you like give them a shuffle making sure however that if you shuffle the blue pack you use a false shuffle that will not disturb the set-up. See that the spectator gets the blue pack which of course has the set-up. Instruct him to be most careful in following the directions which you give to him, and yourself be most clear so that then there

will be no misunderstanding which would spoil the effect. As a nice touch if you prefer, at the opening stage here when you produce the two packs give him the red pack and ask him to shuffle it whilst you take the blue pack and give it a false shuffle and no matter how clumsy your false shuffle may be you have a certain amount of misdirection because he himself is concerned with mixing his cards. This having been done you can point out that you don't know the position of the cards in his pack since he has just mixed them, and that he does not know the position of the cards in your pack. Therefore you exchange packs and you are both unaware of the order in the packs. The next stage is to give the instructions and see that they are followed carefully. You give the directions to the spectator and also follow them yourself.

Hold the cards face-down as for dealing. Then both of you cut the cards and then complete the cut and then remove the top card holding it still face-downwards. The deck is now turned face-up and the card is pushed into the deck at any particular point that you like. That is to say that you have pushed the card into the pack and the spectator has done the same. However when he turns his deck face-up you will note the *bottom card* and will therefore be able to calculate quite quickly what is the top card, or, what really is the reversed card—that is why the deck is stacked.

Now you appear to demonstrate what to do. You run through your cards to show only one reversed, holding your pack face-up. In doing so you watch out for the duplicate of his reverse card in your pack. When you see it, hold a break under that card but continue to run through the pack in order to show that there is only one reversed card. Then square-up the pack and casually cut to the card held at the break, bringing the top half below the bottom half of the face-up pack. The effect is that the top card of your pack is now a duplicate to the reversed card in his pack. All that remains to be done now is to gain the necessary misdirection in order for you to perform the Top-change. Normally this might be a problem but it is easily overcome in this instance when you turn to the spectator and ask him to run through his pack the same way as you have done, until he arrives at his reversed card and then to remove it and lay it face-down on the table.

Whilst he does this you simply do the same with yours removing the reversed card but quietly and furtively do the Top-change making the card which you place on the table an identical one to that which he has apparently chosen by the fairest possible means. The cards are "Two of a Kind."

"BIRDS OF A FEATHER" By Corinda

On Page 180 of Step 6 the promise was made to give you an effect with the simple apparatus described on Page 178 under the heading Billet Pull. This particular mental card trick utilizes the apparatus described there to good effect. This is what happens.

The performer has somewhere in the region of fifty to sixty small pieces of cardboard spread out on the table or on a tray. These small pieces of card are in fact quarters of ordinary playing cards and they are made by taking a score of cards from an old pack and simply cutting them in half and half again. The pieces are all face-down on the tray and are all well mixed, and as far as possible they are approximately the same size so that there is no conspicuous difference between any one piece and another. However the cutting of the cards does not call for absolute precision.

The effect is one that I suppose should be called a coincidence—in actual fact a quadruple coincidence. As far as the audience is concerned what happens is that from the quite substantial number of small pieces of card four are selected quite freely by members of the audience and when they are examined it is somewhat amazing that by sheer coincidence four different people have each selected a corner from one card and when the four corners are assembled together they match perfectly making it once more a complete card. The mathematical chances of such an occurrence need hardly be explained. The method is not particularly difficult. It is a little cheeky. It is a question of timing, of presentation, and of course, the hard work, such as it is, is done for you by our old friend the Billet Pull. I am pretty sure you won't be surprised to know that the four pieces of card that the spectators choose are not the same pieces of card that they later on examine and find that they will fit together to make up one complete card and the reason for this is because you switch them.

It is a very simple matter. Have the pieces spread out on the table face-down, mixed well. This done point out that there must be somewhere in the region of one hundred or so odd pieces of card there. For the moment don't say that they are all different. There is good reason for this. Say that you would like to have any four pieces chosen at random and therefore ask any four people (if you are sitting at a table) to just reach forward and touch any particular piece that takes their fancy. When they have done this ask them to draw the pieces out from the main pile keeping their fingers on them, and then, making it casual and as though it is not particularly important, remove a paper clip from your pocket and take the four pieces one by one, clip them together, saying, "Now we have them all together, there will be no mistaking them or getting them accidentally mixed up in these." Then, still holding them invite the four people to turn all the other pieces on the table over and to satisfy themselves that indeed they had quite a wide range of odds and ends to choose from. Then, when they go to do this, their attention for one brief second is diverted from the paper clip in your hand to the cards on the table and, in this instant you perform the billet switch described quite clearly to you on Page 179 (any of the versions) and interrupt the proceedings with the words "Perhaps you would be good enough to hold the selected pieces of card whilst our friends here examine the remainder." Hand the real four corners of the card which you have previously clipped and matched in readiness, to a spectator seated at the side.

In actual fact the drawing of the handling of the Billet Pull in Fig. 21 on P. 180 of Step 6 illustrates the method of switching corners of playing cards. It shows a rather important point and that is that when the four pieces are gathered together, from the spectators, they are clipped in a face-down position and like-wise when the switch is performed the real corners appear in a face-down position. It is a little finesse which makes a lot of difference. That is one version of Birds of a Feather but if you so choose there are diversions from the main theme. Quite a number of versions which may appeal to you as alternatives. The following are a couple of variations.

The cards, that is to say the corners of the cards, are spread out face-down on the table as before, four are chosen, switched and then matched together and found to be four matching corners. Then when the bulk of the remainder of the cards are examined, it is found that by an odd coincidence

all the other cards were blank face, and by sheer luck the four pieces (that were selected quite freely from the 100 or so odds and ends) happened to be the only pieces with faces. That of course is another variation. *One thing that is worth noting in any of the variations*, is that it is good policy to use the distinctive card for the finale. That is to say a court card if cut into quarters and then matched together again gives plenty of opportunity to the spectator to see how accurately it does match, because there is plenty of printing and colour used. In particular the Ace of Spades from a pack is very good, because when you cut this card into four you will notice that all four corners are different and cannot be matched together in any other way except in the original way no matter how you change around the corners. On the other hand with a well printed court card or pip card and with accurate cutting it is indeed possible to vary the order of assembly at the end. If you have a look at the Ace of Spades in a pack of cards and think about it you will see what I mean.

Variation No- 2 is based along the lines where you start with a pack of cards and have one of them chosen and initialled in the four corners. This having been done it is torn into quarters and then the spectator is invited to take another dozen or so cards from the pack, and likewise tear them into quarters. Whilst he does this you have previously got ready in your pocket another card already torn into quarters, (it does not matter what it is) and with his attention diverted with the tearing of the ordinary cards you exchange his signed card for the four pieces you had in readiness. Those pieces with his initials on them are discreetly clipped together with a paper clip in readiness for the Billet Pull Switch a little later. So up till now it appears that the spectator has taken a card, signed the four corners, and torn it in four and has now obtained a neat pile of about fifty small cards by tearing up a few more cards from the pack. You now point out that if you take the four corners of his card, holding them face-downwards so that he cannot see what they are, and were to mix them in with the others, (which you do as you talk) it would be most improbable that at a random choice he could pick any one corner of his card. You invite him now to choose any four. He chooses any four and piece by piece you take them from him and put them into your paper clip (as on P. 179). You ask him to turn the cards on the table over and see if he can find any cards with his initials on the corner which gives you the time and the necessary misdirection for the Billet Pull Switch to bring back once more the four pieces that have his initials on them and that will match again the card which he originally chose quite freely from an unprepared deck.

The reading of this particular variation gives the impression that there are two switches used, but in actual fact it would be unkind to describe the first change as a switch, in as much as that there is so much time on your hands and so much misdirection there is no need for anything but a bold and slow exchange of the pieces. As I said at the beginning it is mainly presentation that makes this trick, and not very much work. But for all that one cannot decry the effect. I leave you with this theme "Birds of a Feather," but in doing so, I am sure that you will realise that even now with three variations, the principle has not been fully exploited and that there are still other opportunities for progress with the basic theme.

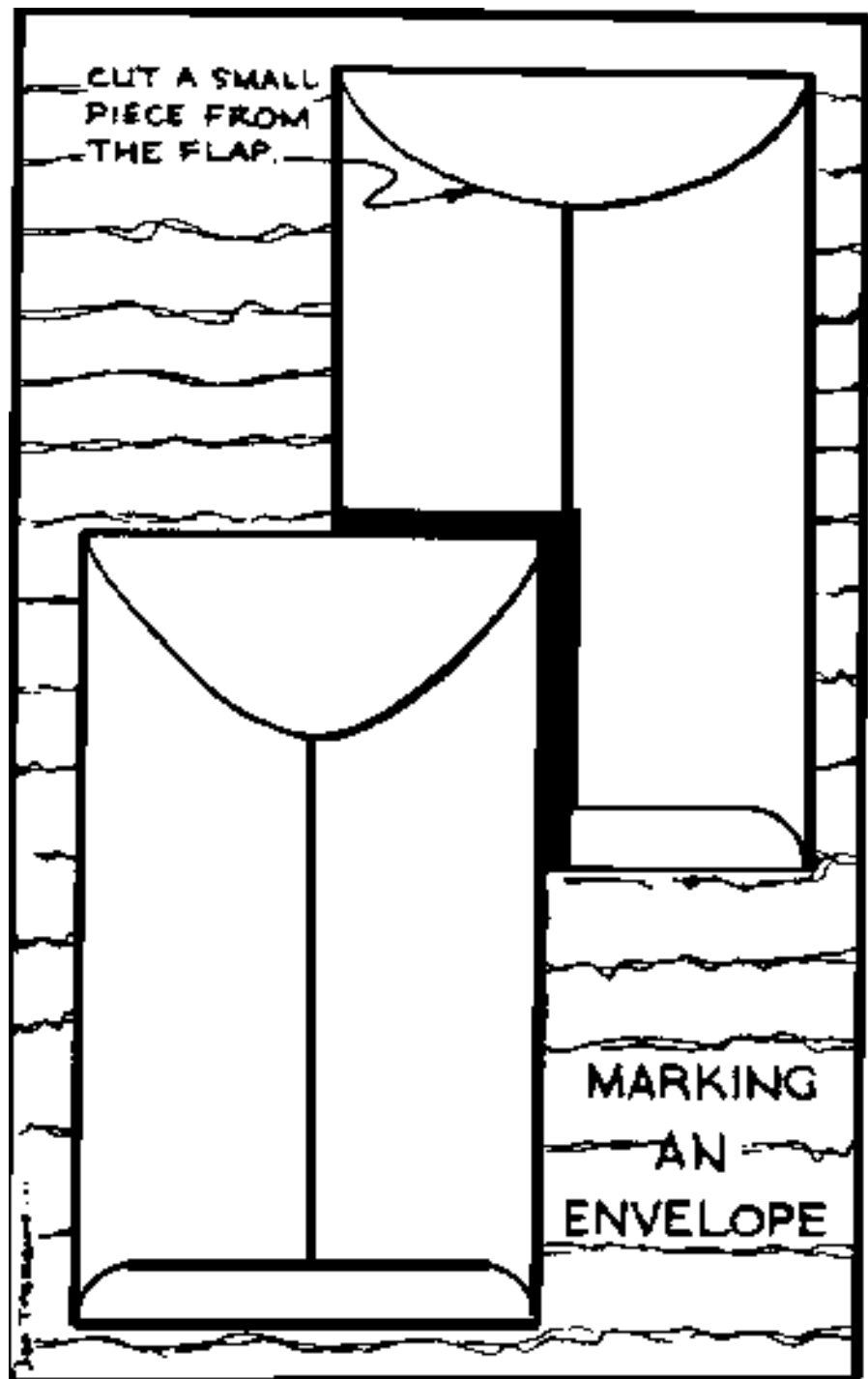
"TELEPROCNOS" *By Corvelo*

By combining some well-known principles in magic you sometimes get an excellent effect. With this introduction you will have already got the idea that you will not learn something really new in principle, but I still urge you to try out the following effect just once and you will be rewarded by the good reception it will receive.

Effect. The mentalist asks two spectators to assist him and while the spectators are coming up onto the stage he shuffles a pack of cards. After that he asks spectator No. 1 to take a card and to remember it well. This card he has to place into a small envelope which is then sealed. Both he and the other spectator each take three more cards, but they do not have to remember the identity of these cards but simply place them into separate envelopes. The envelopes are now mixed by the second spectator and he is asked to hold up the envelopes one at a time while the mentalist stands a little way away from him. Suddenly the mentalist calls "Stop" and tells the spectator that he now holds the envelope which contains the Three of Clubs; the card the first spectator had thought of. The first spectator acknowledges this and when the envelope is opened it is really found to contain the Three of Clubs.

This is the first part of the experiment and the mentalist tells the audience that as the experiment has been so successful he will try to do something more difficult. He attempts to make a prediction. He takes a slate, writes on it, and places the slate in full view on a stand but with the blank side facing the audience. He now takes the remaining six envelopes and tells the spectators that he will count the envelopes one by one and that the second spectator may now say "Stop" at any time he wishes. When the spectator calls "Stop," the envelope that the performer holds in his hand at that moment is handed to the first spectator. He is asked to remove the card from the envelope and to announce clearly its identity, e.g. the Nine of Diamonds. The mentalist turns the slate over and on it is written: I predict that "Stop" will be said at the envelope which contains the . . . e.g. Nine of Diamonds.

Method. The pack of cards that is used is arranged in the Si-Stebbins set-up or any other system which you prefer. You also need six duplicate cards, e.g. Nine of Diamonds. These six cards are put in pay envelopes.



Seven more similar envelopes are also required. One of these envelopes is marked by cutting a small piece from the flap so you are able to recognise this particular envelope (See diagram).

A slate and a piece of chalk complete the apparatus and instead of a slate you may use a piece of paper and a ball-point to make your prediction. The six envelopes which contain the duplicate cards are placed in your left coat pocket, which is divided by a piece of cardboard. Now you are ready for the performance. Ask two spectators to come up onto the stage and while they are coming up carelessly cut the cards a few times. Make a "rough" fan (because you are a mentalist and not a magician) and ask the first spectator to take a card. When he has done so you cut the cards at the break you have held at the place from which his card was taken. By noting the bottom card you will know from the set up what card has been taken.

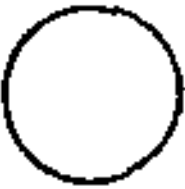
From the group of seven envelopes hand him the marked one and ask him to seal his card in it. Give the other spectator the pack of cards and ask him to take three cards (which he does not have to remember) and put them into envelopes too. The first spectator may take three more cards and these are handled in the same way. The reason for this procedure is that it has an important bearing on the second part of the effect. If they have looked at the cards each will think that the predicted card was with the three cards the other person took. Also by handing over the pack of cards they will afterwards think that the first card was taken in the same way.

After the cards are sealed in the envelopes you ask the second spectator to count the envelopes by transferring them slowly from one hand to the other while you are concentrating. At the same time you are looking for the marked envelope and when you spot that one you call "Stop." You tell the spectator that the envelope which he now holds contains the card the first spectator had in his mind and that the name of the card is You now ask the second spectator to open the envelope while you take hold of the six remaining envelopes. While he is doing so you have taken the envelopes in your left hand and are standing right profile. In this position the left hand has all the time to enter the left coat pocket, deposit the six envelopes behind the cardboard partition and take out the other six. When the spectator has verified that the envelope really contains the card you tell the audience that because this experiment was successful you will try something more difficult with the remaining six envelopes. You make a prediction which you write on the slate.

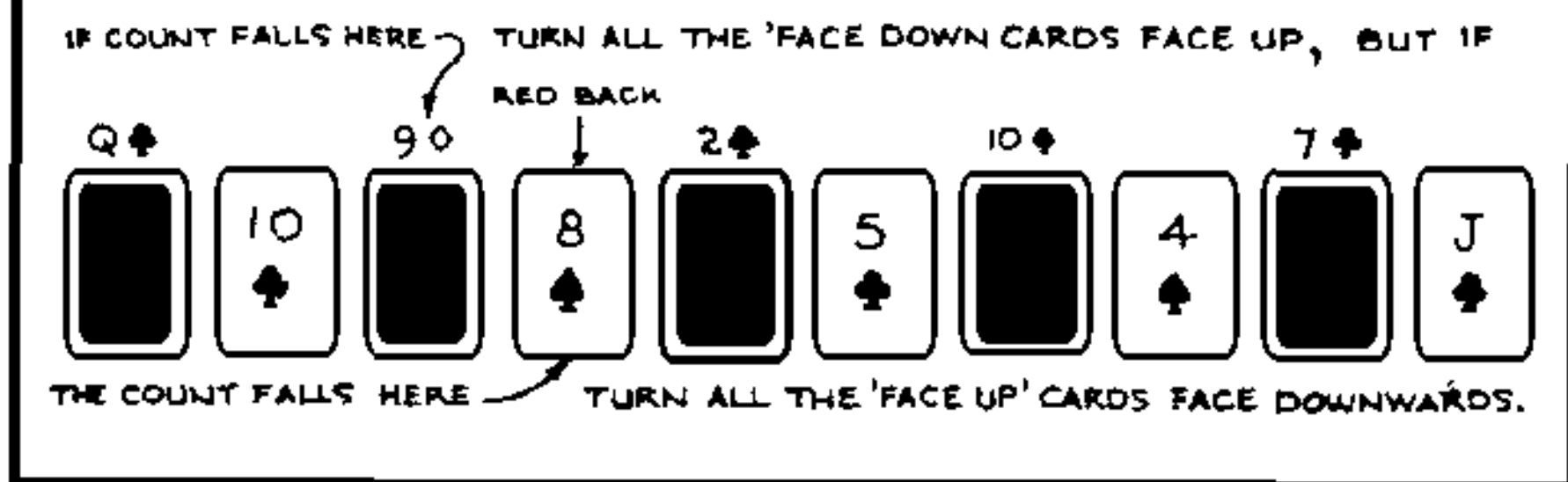
You tell them that as you count the envelopes from your left into your right hand the spectator may call "Stop" any time he wishes to do so. Of course it does not matter when he calls "Stop" because all the envelopes contain the same card. When the word is given you hand over the envelope and ask one of the spectators to open up the envelope and announce loudly the name of the card that is in it. When that is done you turn over your slate and your prediction proves 100 per cent. correct.

Instead of using playing cards you may use geometrical design cards with a special order. The twenty-five designs given in the drawing page 325 are those which Corvelo has recommended. If you study them closely you will see that each particular design has some special characteristic by which it may be associated with its apparent number. For example we see that No. 1 is a circle and we may therefore introduce the mnemonic one. No. 2 composed

of a cross—two lines; No. 3 a triangle. The first in this series you will note are similar to those which we have suggested already in Step 2. No. 5 itself introduces one of the Roman numerals—a V. No. 6 has six lines—a cross with two and a square with four. No. 7 is revealed mirror-wise. No. 8 consists of two circles. No. 9 IX, and so on throughout the series till you come to things like No. 20, where you discover the figure two has similar appearance to the letter Z. So you find as for example with 22, a double 2, and 25 where there is a little sketch or a design composed of a V (Roman numeral 5) and a Z. This is thus a compound of two of the systems. However there it is, a set of numbers which can quite easily be associated with a table of drawings, which in turn may be arranged into some order for the purpose of this particular routine, and doubtless the purpose of many other mental effects where it is necessary to use geometric designs and at the same time work with them in some specific order.

				
1	2	3	4	5
				
6	7	8	9	10
				
11	12	13	14	15
				
16	17	18	19	20
				
21	22	23	24	25

THE RED CARD PREDICTION



"THE RED CARD PREDICTION"

Effect. The performer has ten playing cards which he places in a row on the table, some face-up, some face-down. He takes a slip of paper, writes a prediction which states: "I predict you will choose the red card." He gives the prediction to the spectator but does not say what it is as yet. He then invites the spectator to give him any number he likes from 1-10 inclusive and the spectator has a free choice. This having been done the performer counts to the chosen card and, having arrived there, it is found that by some strange coincidence it is indeed the only red card out of the ten on the table.

Method. It would be nice to give credit in the right place for this particular effect especially as the method is worthy of some praise. Unfortunately there appears to be a considerable amount of uncertainty as to who really has rightful claim to the origination. A similar set-up to this was once described in *Abracadabra*, the effect being titled "Poor Man's Supersonic," and those who have suggested improvements and variations include Arnold Liebertz and Dr. Jaks. However here is a method which works and whosoever may be responsible for the origination let us hand him our respect for a good trick.

The following cards are required and are placed in the order given in a row on the table. First the Queen of Clubs which is placed face-down. No. 2 is the Ten of Clubs which goes face-up. Next the Nine of Diamonds face-down. The Eight of Spades face-up. But this is very important. The fourth card is the only one that has a red back—all the others are blue-backed cards. That is why this face-down, face-up order is used as you will see later on. No. 5 the Two of Clubs which is face-down. The Five of Clubs face-up. The Ten of Spades face-down. The Four of Spades face-up. The Seven of Clubs face-down. The Jack of Clubs face-up. You will observe that all the cards excepting one (i.e. Nine of Diamonds), are black-faced and that all the cards excepting another are blue-backed. You will also observe that the two cards (the one with the red face and the one with the red back) are positioned third and fourth respectively. Now it so happens that no matter what number is given to you by the spectator it is possible to reach either the third or fourth card by a perfectly free count. However it is necessary to vary the method of counting according to the number given. And so first and foremost write your prediction which simply says: "You

will choose the red card." Then invite the spectator to give you any number he likes between 1-10 inclusive, and adopt the following procedure of reaching a red card according to the following table:

- | | |
|-------------------------------|---------------------------------|
| 1—Spell o—n—e. | 6—Spell s—i—x. |
| 2—Spell t—w—o. | 7—Count from the right-hand end |
| 3—Count 1, 2, 3. | 1, 2, 3, 4, 5, 6, 7. |
| 4—Count 1, 2, 3, 4, or spell. | 8—Do the same as for seven. |
| 5—Spell f—i—v—e. | 9—Spell n—i—n—e. |
| | 10—Spell t—e—n. |

You will see that by virtue of this system it is possible to arrive at a red card regardless of the number given. However there is one little touch necessary. Should it so be that the card you arrive at is the third card (the Nine of Diamonds), you simply turn over all the cards that are face-down so that the spectator can see quite clearly that there is only one red card there. You do not touch the fourth card. On the other hand if they should arrive at the fourth card you simply turn that card over and show the red back, and turn the others over to show all the backs are blue. In doing so you discreetly hide the face of the only red pip card the Nine of Diamonds. In other words you have enough "get-outs" to be on the winning end no matter what the spectator may decide. A nice clean mental card trick is thus performed.

"ACROSS THE VOID" *By Paul Marcus (New Zealand)*

Effect. After speaking of his medium's ability to receive thoughts from a distance, the mentalist writes her name and telephone number on a business card which he places beside a telephone. One card is now mentally selected by a spectator. The identity of this card is not recorded in any way and it is known only to the spectator until the completion of the effect. A card is selected by a second spectator who shows it to the audience if he so wishes. Any spectator rings the medium who names both cards.

Preparation. To present this effect you will need three packs of cards with identical backs.

Pack No. 1 consists of 44 cards in the following sequence: 10S (Top card); 2D; 9H; Joker; JC; 5D; JD; 6C; 8H; 4S; KH; 7S; 3H; KC; 8D; 10S; QD; 2D; 9H; QS; 5D; 6C; Joker; 8H; KD; 4S; JH; 7S; QH; 3H; 8D; KS; 9D; AS; JS; 2C; 5C; QC; 10H; 3S; 4D; 9S; 6H; AH; (Face card). You will notice that the following eleven cards have been duplicated: 3H; 8H; 9H; 2D; 5D; 8D; 4S; 7S; 10S; 6C; Joker. By using cards that have been handled frequently, and consequently have thickened a little, it will not be noticed that the pack is short of the usual 52. This pack, in a card case, is anywhere at hand.

Pack No. 2 is a one-way forcing pack consisting of any low heart, other than the three. As I use the Five of Hearts in this description I shall assume it is the card to be forced. This pack, also in a card case, is in your right coat pocket.

Pack No. 3 is an ordinary pack of cards which you have loose in your left coat pocket.

Presentation. After setting the *mise en scene*, write the name and telephone number of your medium on any convenient writing surface which you then put near the telephone. Remove Pack No. 1 from its case, hold it face-down and give it several false cuts. Turn it face-up and fan it casually (remember

you are demonstrating a mental effect, not card fanning) allowing the faces to be seen freely. Keep the cards slightly in motion and the duplicates of some will not be noticed. Close the fan and square the cards, still holding them face-up in the left hand. Ask a spectator to take the pack into his own hands, cut it, and run through the cards, "like this." Here you demonstrate how he is to do it by running the cards singly into the right hand without reversing the order, i.e. each card goes beneath the one before it. Do this so that the audience too, can see the faces of the cards.

Stop when you reach the Nine of Diamonds. Do not ask him to fan through the cards or he may notice that some are duplicated. Tell him to cut the pack, run through a dozen or so cards, and think of any one. "Please do not select the Joker or a court card; they are very difficult to transmit mentally." Direct him to step away by himself and turn his back while he follows your instructions. When he tells you he has thought of a card, loss the card case to him and ask him to put the pack in it. Take the card case from him and drop it into your right coat pocket. Decide almost immediately, as an afterthought to have a second card selected and remove pack No. 2.

Give the pack a quick casual cut or two before spreading the cards face-down on the table. Turn your back while one card is selected and returned to the pack. Ask a spectator to telephone the medium and ask for the names of the cards as you pick up the tabled pack. While attention is away from you. put the pack in your hand in your left coat pocket leaving it there you bring out pack No. 3. Place this pack facedown on the table. Because of the instructions given for the mental selection of the first card the choice is limited to one of the following ten cards: 3H; 8H; 9H; 2D; 5D; 8D; 4S; 7S; 10S; 6C. The medium does not know which of these cards was selected. but "pumps" the spectator on the telephone who repeats each statement aloud and has it confirmed or denied. Each "statement" is actually a question, and she does not proceed until that statement has been confirmed or denied. At the most she can make two mistakes, but a plausible explanation for any errors will be given shortly. Ask the first spectator to answer only "Yes" or "No" to the spectator at the telephone.

The medium learns first the colour, then the suit, finally the value of the mentally-selected card by means of the statements below. As no two suits contain the same two cards, a different procedure is adopted for each. This "pumping" may seem obvious, but due to the nature of the effect, it does not arouse suspicion. Each "statement" should be made hesitatingly, but not too slowly.

Statement 1. The card is red. (a) If correct: It is a Heart. If the card is red, but not a Heart, obviously it is a Diamond, (b) If the card is not red: It is a Spade. If this statement is incorrect, the mentally selected card is the Six of Clubs.

The procedure for each suit is as follows:

- Hearts* (a) It is an odd card. (If incorrect: It is the Eight of Hearts).
(b) If correct: It is a low card—below six in value. (If incorrect it is Nine of Hearts).
(c) If correct: It is the Three of Hearts.
- Diamonds.* (a) It is an even card. (If incorrect: It is the Five of Diamonds).

以上内容仅为本文档的试下载部分，为可阅读页数的一半内容。如要下载或阅读全文，请访问：<https://d.book118.com/647053143164006136>