

# Card Manipulations No. 3

By

Jean Hugard

GIGAM FTP 2002  
PDF version by TARKO The GREAT

## Tricks

1. [Magical Production of Deck](#)
2. [The Cardini Snap Color Change](#)
3. [New Top Card Palm and a Color Change](#)
4. [The Ambitious Card](#)
5. [The Horowitz Impromptu Rising Card](#)
6. [The Broadway Rise](#)
7. [A Rising Card Comedy](#)
8. [An Unwitting Wizard](#)
9. [The Radio Cards](#)
10. [The Vor-Ac\(E\)-Ious Magician](#)
11. [The Red and the Black](#)
12. [The Cops Get Their Man](#)
13. [The Princess Card Trick Perfected](#)
14. [Three Card Trick as a Trick](#)

## Sleights

[The Push-out False Cut](#)  
[False Cut for Set-up Deck](#)  
[Aerial Production of Fan of Cards](#)

## Flourishes

[The Flourish Count](#)  
[Weaving the Cards](#)  
[The Giant Fan](#)

## Finale

[Vanish of the Deck](#)

# Card Manipulations No. 3

Jean Hugard

---

[Next](#) | [Previous](#) | [Contents](#)

## The Magical Production of a Pack of Cards

**T**his is a logical opening for a series of feats with cards. You prepare by placing the deck in your lower left vest pocket, one end protruding so that you can readily take hold of it. If necessary push a silk handkerchief into the pocket first.



**Fig. 1**

To begin you show a large silk foulard, you shake it out and turn it around, then, holding one corner in your teeth and the opposite corner in your left hand, you stretch the silk out so that your vest is covered. You thrust your right hand under the silk, pushing out its center, which you seize with your left hand. Turn this hand over quickly, causing the silk to fall down over it, and revealing-nothing. So you try again.

You stretch the silk out as before and again thrust your right hand behind it. This time you seize the deck, pull it out of the vest pocket and thrust one corner against the middle of the silk. You let the corners of the silk drop and quickly grasp the pack through the silk from the outside with your left hand. Turn this hand so that the silk falls over it, exposing the cards which you at once fan the fullest possible extent.

---

[Next](#) | [Previous](#) | [Contents](#)

# Card Manipulations No. 3

Jean Hugard

---

[Next](#) | [Previous](#) | [Contents](#)

## The Cardini Snap Color Change

You hold the pack in your left hand, face outwards,, almost upright. Insert the top joint of the third finger under the face card, the tips of the other three fingers resting on its outer side. Bend the card up lengthwise slightly by squeezing it between the thumb and fingers. Fig. 2.

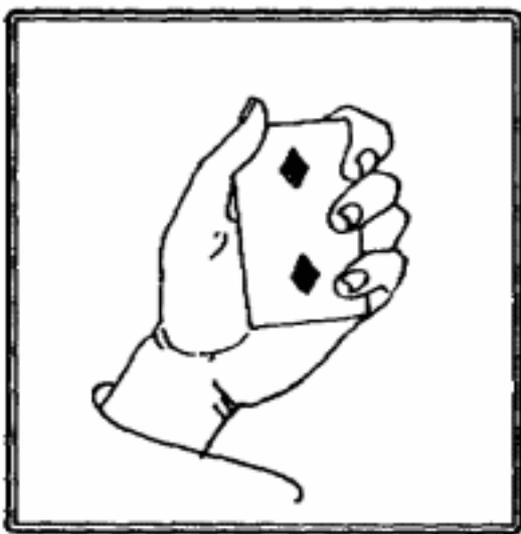


Fig. 2

Call attention to the face card by snapping it several times with the nail of the right second finger. At the very moment that you snap the card a third time, sharply extend the left fingers, carrying away the face card, so that its free side strikes against the right hand at the middle of the

inner side of the right forefinger.

Pressing the right hand downwards you bend the card in half lengthwise, and at the same instant grasp the pack by its outer corners between the thumb and forefinger. The second and third fingers are extended, being kept close to the forefinger, and the little finger is also stretched out but held separate from the others. The second card of the deck is thus exposed (Fig. 3), while the first card is hidden by the three fingers of the right hand, left fingers retaining their grip of the card.

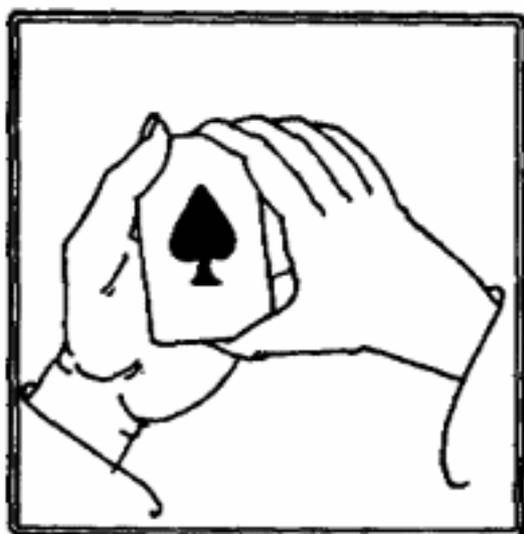


Fig. 3

Under cover of the surprise caused by the change, a moment later you move the hands backward and upward a little, as if to show the new card to better advantage, and bending the left fingers inward you bring the first card back under the pack. The move is hidden by the back of the

right hand which lifts the pack slightly to allow the card to pass. Complete the action by running the thumb and fingers along the ends of the cards, squaring them, then casually show the right hand empty.

The change is instantaneous. I am indebted to the Ace of manipulators, Cardini, for this fine addition to the standard color changes.

---

[Next](#) | [Previous](#) | [Contents](#)

# Card Manipulations No. 3

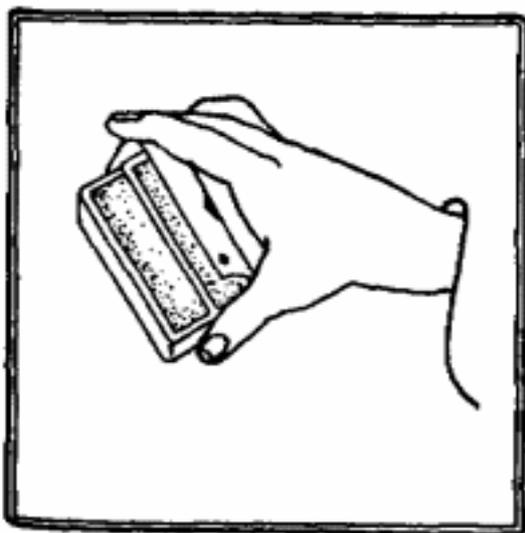
Jean Hugard

---

[Next](#) | [Previous](#) | [Contents](#)

## New Palm of Top Card and a Color Change

**Y**ou have pack in your left hand. You bring your right hand over to take the deck, holding the hand vertically with its back to the audience. As the hand arrives at the deck, with the left thumb push the top card halfway off to the right, letting it strike against the right forefinger, but holding the left side of this card firmly on the deck; continue the movement of the right hand and grasp the pack between the thumb at the rear end and the two middle fingers at the outer end. The top card is thus doubled over lengthwise and you can then turn the pack upright with its face to the front in perfect safety. Practically the whole of the palm is visible to the audience. You replace the pack in the left hand, as that hand moves away the bent card springs automatically against the right palm.



**Fig. 4**

To apply this sleight to an effective **COLOR CHANGE** you take the pack in right hand, bending the top card as described above. Hold the deck up, displaying the face card and naming it, turn to the left, transferring pack to left hand and palming the bent card in right.

Turn the pack over in left hand bringing its face to the onlookers. Point to the bottom card with the right forefinger, then slowly pass the right hand over it, leaving the palmed card on the face of the deck. The change is made.

---

[Next](#) | [Previous](#) | [Contents](#)

# Card Manipulations No. 3

Jean Hugard

---

[Next](#) | [Previous](#) | [Contents](#)

## The Ambitious Card

The trick known by this name has long been a favorite. There are few card men who do not include a version of it in their repertoire. Briefly the plot of the trick is that a chosen card appears on the top of the deck, the place of honor, and although it is repeatedly placed in the middle it constantly returns to the top. I am giving here a new and convincing move and a startling finish.

After the card has been shown by the usual methods to have returned to the top several times, you turn the card over on the top to show it and turn it face down again. Take the pack in your right hand, fingers at the outer end, thumb at the inner. Lift the pack and turn it, calling attention to the bottom card and naming it. Turn the pack face down and replace it on the palm of the left hand, but as you do so palm the top card by the One Hand Top Palm, (See [Card Manipulations No. 1](#)).

With the same hand cut off about half the pack and hold this half, A, a couple of inches to the right of the packet in the left hand, B. With the left thumb pull off the top card from A on to the top of B. The onlookers naturally take this to be the chosen card and you so refer to it. You draw off several more cards on to B, in fact any number that may be called for, then drop the rest of the cards in the right hand on top of those in your left. Lift the deck with your right hand, adding the palmed card to the top, turn the deck face up showing the bottom card still in place. Riffle the cards, turn and show the top card. The Ambitious Card is back.

The climax to the trick that follows is daring but highly effective. Beforehand you have fixed small pellets of good adhesive wax to the two lower buttons of your vest. It is well to have two in case one is knocked off accidentally. You take the card from the top of the pack in your right hand and as you discourse on the impossibility of keeping a good man down, and so on, you get the wax pellet off the vest button and press it on the back of the top card. You put the card in your right hand on the floor apparently, really you make the bottom change and it is the card with the wax pellet on its back that drops face down and the Ambitious Card is left on the bottom of the pack. You place your right foot squarely on the floor card, being careful to cover it. At the same time you quietly slip the Ambitious Card from the bottom to the top by the Side Slip sleight.

You impress on the audience that you have put a stopper on the pack by your favorite method. (See Hindu Shuffle C. M. 2). You step back, the card has gone. Incredulous you turn the top card, The Ambitious Card is home again.

You take the first opportunity of removing the card from the sole of your shoe, being careful in the meantime not to walk with your back to the audience.

---

[Next](#) | [Previous](#) | [Contents](#)

# Card Manipulations No. 3

Jean Hugard

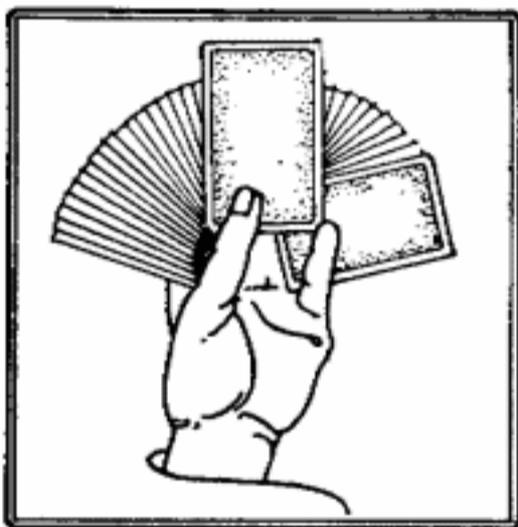
---

[Next](#) | [Previous](#) | [Contents](#)

## Rising Card The Horowitz Thumb Method

**Y**ou bring the card, or cards, which are to rise, to the top of the pack by your favorite method. (See Hindu Shuffle, Card Manipulations 2). You then fan the deck, not too widely, in the left hand, with the inner end well down in the crotch of the thumb. At the moment the fan is completed, push the top card down a little with your right thumb and then move its top end an inch or so to the left, so that the card is upright instead of inclining to the right.

Move the left little finger behind the fan of cards and hold the cards between the three other fingers in front and the little finger at the rear, leaving the thumb free.



**Fig. 5**

You put the tip of left thumb on the middle of the lower end of the card just straightened and push it slowly upwards until it projects as far as possible, without exposing any part of the thumb, above the edges of the fanned cards. By moving the thumb towards the left you make the card

travel along the edge of the fan with almost its full face in view. (Fig. 5).

When the card reaches the left side of the fan, pull it down about half its length and push its right side in amongst the other cards. Close the fan with your right hand and leave the card projecting from the deck. Square the cards and, taking the pack by its inner end, hold it out to the spectator, allowing him to remove his card. False shuffle and repeat with the other cards.

This effective impromptu trick was originated by Mr. Sam Horowitz. A version of it appeared in a magical journal recently with apparent credit to another magician. I am glad to be able to give the correct working by permission of Mr. Horowitz.

---

[Next](#) | [Previous](#) | [Contents](#)

# Card Manipulations No. 3

Jean Hugard

---

[Next](#) | [Previous](#) | [Contents](#)

## The Broadway Rise

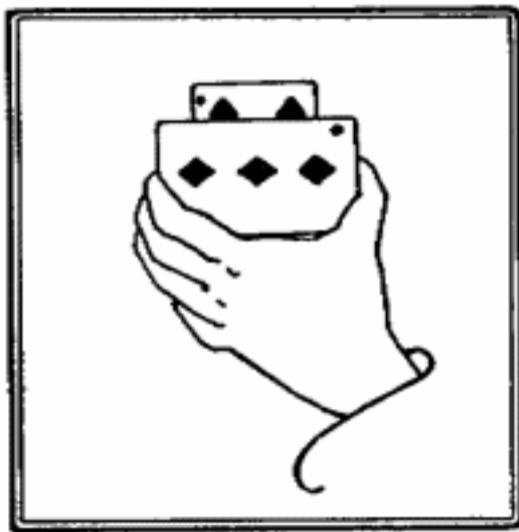
### A New Impromptu Rising Card Effect

**Effect:--**The pack is held facing the audience in a vertical position, its sides parallel with the floor, by the lower corners between the left thumb and forefinger. A card previously chosen and returned, rises lengthways, having apparently made a half turn sideways in the pack.

**Method:--**A card having been chosen by a spectator, it is returned to the pack, brought to the top by the Hindu Shuffle and palmed in the right hand by the One Hand Top Palm (see [Card Manipulations No. 1](#)). This done you take the pack by the sides between the tips of the right fingers and thumb, the fingers pressed closely together being on the side nearest the audience.

Making a pretense of trying to cut at the chosen card, with your left hand pull off a few cards from the top of the pack, and turn them face up. The card thus exposed is not, of course, the chosen card so you replace the packet on top of the pack in the right hand, In doing so you insert the tip of the left forefinger between the palmed card and the right forefinger, pushing its middle downwards, so that instead of being bent up into the right hand it is bent down away from the hand, leaving a space between the card and the fingers.

With the left hand pull out a second packet, turning it up and showing its bottom card, again a wrong one. Replace this packet on top of the palmed card, which will thus be held lengthwise between the halves of the pack. Take the pack from below in the left hand between the thumb and tip of first finger holding it with sides parallel to the floor, cards upright and bottom card squarely to the front. The left hand hides the part of the card which projects at the lower side of the pack.



**Fig. 6**

the rising card (Fig. 6). When the card has been pushed up as far as it will go the right thumb and little finger, pressing on its sides, raise it quickly to full length, immediately afterwards taking it by the upper end between the tips of the thumb and forefinger.

With the right fingers square the upper side of the deck preventing the end of the chosen card from projecting. This card is now made to rise by an upward pressure of the little finger at the middle of its lower end, the right hand being waved over the upper side of the deck as if controlling

---

[Next](#) | [Previous](#) | [Contents](#)

# Card Manipulations No. 3

Jean Hugard

[Next](#) | [Previous](#) | [Contents](#)

## A Rising Card Comedy

Any deck is shuffled by a spectator. You allow a card to be freely selected, have it returned to the pack and you control it, bringing it to the top. You false shuffle, retaining the card

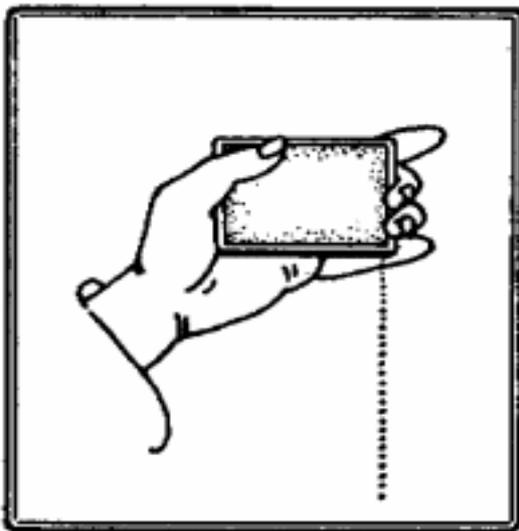


Fig. 7

on the top. You then hold the cards in your left hand as in Fig. 7, the back of the pack being towards your body.

Making a pretense of taking a pellet of soap from your vest button you feint to stick it on the lower right hand corner of a card. You

then see a lady's hair on some gentleman's coat and you go through the motion of plucking it off and sticking it by one end to the imaginary pellet of soap at the back of the pack.

In all seriousness you call attention to the hair, which you say everyone can see hanging down from the deck, and you pretend to take the free end between your right thumb and first finger. You move your right hand in circular fashion

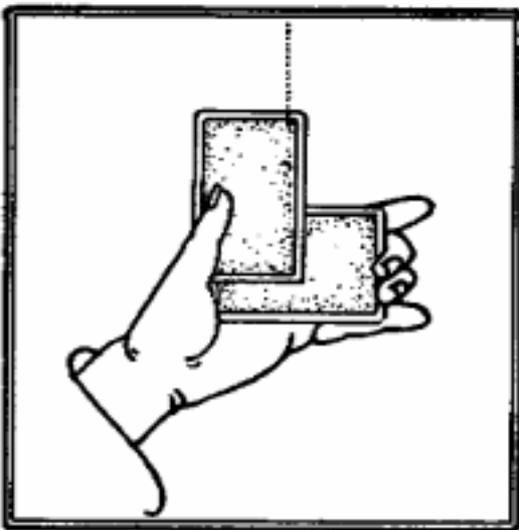


Fig. 8

outward and upward, keeping it exactly the same distance from the pack as if a hair were really there. As your right hand comes up over the pack, push your left thumb upwards, twisting the top card into view as if it were being slowly pulled upwards. (Fig. 8.)

The movement of the right hand and the card must synchronize, the movement of the card must be just as if it were actually pulled upward by a hair. (Fig. 8.) Finally pretend to remove the soap and the hair from the top right hand corner of the card and toss the card out to the audience.

[Next](#) | [Previous](#) | [Contents](#)

# Card Manipulations No. 3

## Jean Hugard

---

[Next](#) | [Previous](#) | [Contents](#)

### An Unwitting Wizard

Any deck may be used. You have the cards shuffled by a spectator and then cut into two packets about equal. Your victim chooses which packet shall be used in the trick and the other you put in your outside coat pocket on the right hand side. You take the remaining packet and allow the spectator to make free choice of one card. It is replaced and you bring it to the top by your favorite method. You hand the pack to be shuffled and in so doing you palm the top card by the One Hand Top Palm. (See [Card Manipulations No. 1](#))

As he begins to shuffle you say you will take one card from those in your pocket and with it as an indicator you will try to find the chosen card. You put your hand in your pocket and you bring out the palmed card, face downwards, of course. You thrust this card into the cards held by the spectator, but the card at that point is not the selected card. You try again and again you fail. You hand the card to the spectator and ask him to make the third attempt. But he also fails to locate his card.

You ask him to name the card and then suggest that he may succeed if the indicator card is held face up. He will be surprised to find that the card he holds is the card he selected. It will be noted that the working of the trick is extremely simple, yet with proper acting the performer will find the resulting mystery and amusement a rich return for little trouble.

---

[Next](#) | [Previous](#) | [Contents](#)

# Card Manipulations No. 3

Jean Hugard

[Next](#) | [Previous](#) | [Contents](#)

## The Radio Cards

A favorite trick with generations of magicians has been the invisible passage of cards from one packet to another. It dates at least as far back as the early part of last century and was used by the great Robert Houdin himself. He says in his book, "Secrets of Magic and Conjuring": "This is a trick which I can specially recommend to conjurers as producing an extraordinary illusion. The modifications I have made in it give it an entirely new effect." In recent years a very great improvement in the feat has been made, the spectators being allowed to select any three cards amongst those in the first packet. At the close of the experiment these three cards are found to have passed to the other packet.

This method entails the use of duplicate sets of cards, a switch of envelopes and preparation. The very latest form of the trick does away with these aids and brings it into the category of the best and most favored card feats, those that can be done with any pack, at any time or place, by anyone who has acquired the necessary skill. There is no preparation.

You invite a spectator to assist you. You have him shuffle a deck of cards and then count off twelve, face down, on a table to your left. You instruct him to take the twelve cards to the audience and have three cards taken out, noted, marked and then returned to the packet which he is to shuffle, and bring back to you. While this is being done and in going to put it on a table to your right, you palm nine cards in your left hand from the bottom of the pack. The remainder of the cards you place face down to the right of the glass.

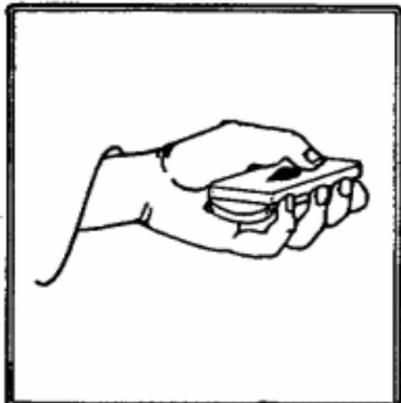


Fig. 9

Your volunteer assistant having done his work brings his packet back to you. You take it in your right hand, letting it be seen that your hand is empty as you take the cards. You place the cards in your left hand, holding them between the tips of the fingers on one side and the thumb on the other, so

that the packet hides the nine cards you have palmed in that hand. (Fig. 9.) With the cards held in this manner you can gesticulate with perfect freedom and there can be no suspicion that you hold anything but the visible twelve cards.

With your right hand lift the glass and show it, put it down a little to the left of the remainder of the deck, and take the cards from the left hand, executing the Hand to Hand Palm Change (See [Card Manipulations No. 2](#)). Drop the nine cards into the glass, faces outwards. With your left hand gesture towards glass showing the hand empty and with the right hand draw the pack off the table, adding the palmed cards to it.

As you take the pack to your assistant who should now be on the left of your other table, palm three cards from the bottom in your left hand. You drop the pack on the table and ask him to again count off twelve cards, FACE DOWN. These of course, are the same twelve cards that he originally dealt and the three marked cards are amongst them, so that the transfer has been made before the audience know what you are going to do. As soon as he has placed twelve cards on the table you call attention to the fact that these twelve cards plus the twelve in the glass make 24 so that he should have 28 cards left in his hands. As he verifies this you casually pick up the twelve cards letting your hand be seen to be empty and lay them face down on the three cards palmed in your left hand. This action should be tried out before a mirror. You bring your left hand up about waist high, its back to the audience, and as the right hand is brought down to meet it, the moment the hands come together, you turn the left hand palm upwards and put the twelve cards on it.

As soon as the assistant has counted the 28 cards, have him put them in his pocket and then take the packet of twelve cards off your left hand which you have held out flat right under his eyes, and grip them firmly between his two hands. The trick is done. You use whatever form of hocus-pocus to account for the flight of the cards to work up the effect. (An ancient magical spell is given below for those who can use such things.... it may raise the Devil, I don't know, I have never tried it.)

Finally you take the cards from the glass, holding them very openly, count them one by one, calling their names and letting them drop on the table. (See the [Flourish Count](#).) There are nine cards only and the three selected cards are not amongst them. Your assistant counts his cards, he has fifteen and amongst them are the three marked cards. While the actual working of the trick is simple, there are only two moves to cover, with good presentation it is one of the most striking of all card feats that can be done without any preparation.

The following incantation is from "The Tragical History of Dr. Faustus" by Christopher Marlowe. If the reader is interested in the application of magical effects to stage work he will find in this play the illusion of pulling off a man's leg and its restoration. The play was written in 1604.

"Sint mihi Dei Acherontis propitii: Valet  
nomen triplex Jehovahae Ignei aerii: aquatani  
spiritus salveti: Orientis princeps Beelzebub:  
Inferni ardentis monarcha et Demagorgon,  
propitiamus vos, ut appareat Mephistophilis,  
quod tumeraris per Jehovaham, Gehennum et  
Consecration aquam, quam nunc spargo  
signum sue crucis quod nunc facis, et per  
vota nostra, ipse nunc spurgat nobis dictatis  
Mephistophilis."

If the cards don't fly after that, well .....

[Next](#) | [Previous](#) | [Contents](#)

# Card Manipulations No. 3

Jean Hugard

[Next](#) | [Previous](#) | [Contents](#)

## The Vor-Ac(E)-ious Magician

**Effect:** The aces are laid in a row, three cards are dealt on each of them. The aces vanish and are found in a spectator's pocket.

**Method:** Any pack may be used. First run through it casually and arrange that no ace lies amongst the top or bottom half-a-dozen cards. Then holding the pack face down in the left hand you slip the tip of your little finger above the four bottom cards. You push the rest of the pack forward about an inch, take the outer end of the pack between right thumb above, the fingers below, and turn it over lengthwise towards yourself. The four cards separated by the little finger will remain face downward on the left hand. A slight movement of the hands as the turn is made will cover the retention of these cards. (Fig. 10 and 11.)



Fig. 10

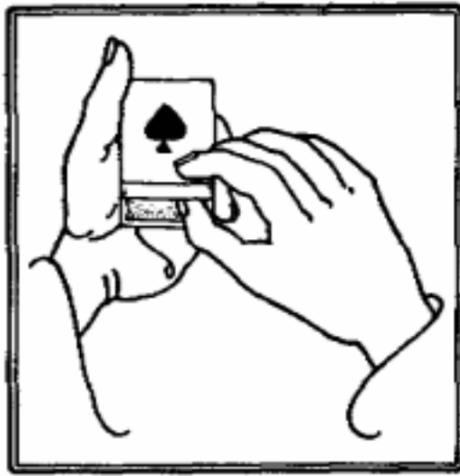


Fig. 11

You advance to a spectator with the deck lying face down on your left hand. You spread the cards slowly and ask him to take out the aces as you come to them. As soon as the fourth ace has been removed you turn the pack again lengthwise but this time you take it by the inner end and lift it outwards to an upright position. The four face cards are now towards you and you slip the tip of your little finger below them.

Still holding the pack upright you take an ace from the person holding them, put it face up on top of the deck, and as soon as it covers the top reversed card, you drop the pack to a horizontal position, showing it, and count "One". Take the next ace and put it on the first, counting "Two". Treat the next two aces in the same way. There are now eight cards face up on the top of the deck, the audience knowing only of the four aces, and you have the eight cards separated from the rest by the tip of your little finger. You turn these eight cards face down. Do this naturally without haste but without hesitation. The extra cards will never be noticed.

Deal off the four top cards in a row face down, calling them aces. You say you are about to make four heaps of four cards and you count off **sixteen** cards, one on top of the other, into your right hand, pushing them well down into the crotch of the thumb so that the faces of the first four cards, the aces, are not exposed. You deal three cards on top of each supposed ace. This leaves you with four cards over and you suddenly discover that you made a mistake, you needed twelve cards, not sixteen, but you have thus got the aces where you want them. Being careful not to expose their faces you drop them on top of the pack, which you then pick up and in squaring it, you slip the tip of your left little finger under the top five cards. An easy matter if you drop the four cards a little over the side of the rest.

You palm these five cards in your right hand as you go to a spectator on your left. You hand him the pack, telling him to run through it, satisfy himself that there are no more aces in it and then hold it tightly between both hands. As he runs over the cards you suddenly thrust your right hand into his inside coat pocket and bring out the indifferent card at the tips of your fingers, leaving the aces behind. You accuse him of trying to play a trick on you, and, if he is a good subject, he will promptly button up his coat as you whisper to him to do that, "Just to make them laugh."

Returning to the packets on the table, you take them up, one on top of the other, being careful not to expose the bottom cards. As you put the first packet on your left hand you slip your little finger on it and as the last packet is placed on the others you can palm the bottom four smoothly, by the bottom palm in the left hand. Then holding the remaining cards in your right hand, with the left you take your handkerchief from your pocket as if to wrap the cards in it, but you change your mind and give them to another person to hold. You order the aces to fly from his hand and return to the pack.

The cards are counted, there are twelve only and the aces are not amongst them. The spectator who holds the pack is told to take the aces out. There are none there. You are surprised, taken aback, dumfounded. (Was you dere, Sharlie?) Then you recall that you sent them with a little more force than was necessary, and you ask him to search his pockets. Finally he unbuttons his coat and finds the four aces in his inside coat pocket. Their insertion took place so early in the trick that the spectator himself is quite likely to have forgotten that you went to his pocket to take out a card, while to the audience this climax will come as a startling surprise.

[Next](#) | [Previous](#) | [Contents](#)

# Card Manipulations No. 3

## Jean Hugard

---

[Next](#) | [Previous](#) | [Contents](#)

### The Red and the Black

**F**alse shuffling is a weak point with many card handlers and this trick is strongly recommended for use in remedying this defect. You separate the red cards from the black and you show all the red cards at the top and all the black cards below them, You shuffle the cards thoroughly, but at command the colors separate, the black and red being shown all together as before.

You take any pack and openly separate the red cards from the black by alternately pushing the red cards up and the black cards down, and then stripping them apart. (See [Card Manipulations No. 1](#)). Put the reds on the blacks and spread the pack showing the separation. Holding the pack in readiness for an overhand shuffle, with your right thumb pull back about half the black cards, making a break between them and the rest of the pack and retain the break. With the tip of your left thumb divide about half the reds from the others. Retain these cards in your left hand by keeping the thumb tip on them and raise the rest of the pack as in the first move of an overhand shuffle.

Drop the cards above the break held by the right thumb, about half the deck, on top of the packet in the left hand; again raise [he right hand and drop the remaining cards on those in the left hand. If you now run over the faces of the cards you will find that their order is black, red, black, red, and that each section consists of about one quarter of the deck. This order must be kept in the course of various false shuffles.

First use the standard false shuffle, packets being apparently dropped alternately on each side of the first packet dropped into the left hand, really they will all go behind. Do this twice and follow it with the Hunter False Shuffle. You undercut half the deck and rapidly draw off six cards from the right hand packet on top of the left hand cards, with the left thumb one by one. Drop the remainder on top but about half an inch in front. Pick up the lower half, on which the six cards have just been run, the step allowing this to be done cleanly, and again shuffle off the same six cards one by one, finally dropping the remaining cards on top. This shuffle simply reverses the order of six cards in the first movement, while the second movement replaces them in the original order. The shuffle is most deceptive and so easy that there is no excuse for not using it.

Next you divide the pack for a riffle shuffle and here you add a little spice to the trick. You riffle the ends of the packets in the usual way but interlace the corners only, and very slightly, Before pushing the cards together furtively break the packets apart and rather hurriedly put the right hand packet on top of the other. You will probably be challenged on this, but whether or no, you repeat the riffle in a way to convince the most skeptical person.

Divide the pack by riffling at the back with the right thumb until you reach a red card in the middle and split the deck at that point. The bottom cards of each packet will be reds and the top cards blacks. You have only to riffle shuffle as usual until you see a black card in one hand, hold back the cards in that hand until a black card appears at the bottom of the other packet, then continue dropping cards from each hand alternately to the last card. The pack is once more half red and half black. A surprising result.

---

[Next](#) | [Previous](#) | [Contents](#)

# Card Manipulations No. 3

Jean Hugard

[Next](#) | [Previous](#) | [Contents](#)

## The Cops Get Their Man

**Effect:** From any shuffled deck a card is freely selected. You put the two black Kings openly on the top and bottom of the pack. The selected card is replaced and the pack cut. The Kings are found reversed in the middle. They are taken out, a rubber band is twisted round them and they are pushed through the pack. The chosen card leaves the pack and is found reversed between the shackled Kings.

**Method:** Have a pack shuffled by a spectator and let him retain one card. Take the pack and openly place the King of Clubs on the top and the King of Spades on the bottom. Have the chosen card replaced and bring it to the top by the Side Slip. By means of the Double Lift ([Card Manipulations No. 2](#)) you show the King of Clubs is still on the top. Leaving this card face up (and the chosen card under it also face up) take the pack by the outer end and turn it over inwards, showing the King of Spades on the bottom. Keep the pack in the same position and draw out the King of Clubs from below, turn it face up and replace it. The position now is this, on the bottom facing the audience is the King of Spades, on the lower side of the deck is the King of Clubs, facing up and above it the chosen card face downwards.

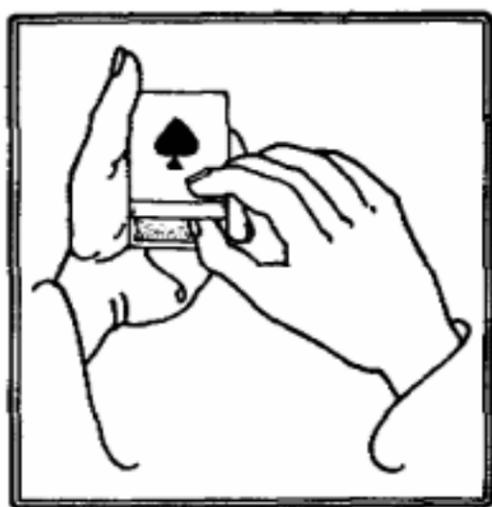


Fig. 11

Grip the ends of the pack between the right thumb at the back, second and third fingers at front end. Let the inner ends of the two lowest cards (K. S. and chosen card) slip off the ball of the thumb and push the rest of deck forward about an inch. Seize the outer end of the deck with right thumb and fingers, the top of the thumb resting on the King of Spades. Push the King of Spades inward about half an inch and turn the rest of the pack over inwards bringing it on top of the King of

Spades, which remains face up, under this card is the selected card face down and the King of Clubs face up. See Fig. 11 for the method of turning the pack.

You have the spectator cut the cards and you complete the cut. You say you will make the Kings turn over in the deck visibly. You spring the cards from hand to hand and the onlookers get a glimpse of the faces of the two cards as they shoot from hand to hand. Riffle the rear end of the pack till you see the King of Spades, lift off all the cards above it. Under this king will be the chosen card face down, followed by the King of Clubs face up.

By the Double Lift ([Card Manipulations No. 2](#)) take off the King of Spades and the selected card as one, and show the King of Clubs, also face up. Take this up behind the King of Spades, being careful not to expose any part of the card between them. Let the spectator take the pack and shuffle it while you stretch a rubber band around the two Kings lengthways and sideways. You hand this packet to the spectator and let him push it right through the deck, keeping the kings face up.

He then searches the pack for his card, but it has gone. You have it named. The band is taken off the two kings and a card is revealed between them face down. It is the selected card. Presented as a story trick, the King of Clubs being dubbed as Police Sergeant, the rubber band representing handcuffs and so on, you can get a lot of fun and a surprising climax.



Fig. 10



Fig. 11

**Note--**For the method of turning the pack see Figs. 10 and 11.

[Next](#) | [Previous](#) | [Contents](#)

# Card Manipulations No. 3

Jean Hugard

[Next](#) | [Previous](#) | [Contents](#)

## The Princess Trick Perfected

This trick was originated by Henry Hardin and many variations in its working have been devised. The following routine will be found to extract the greatest effect in the cleanest possible manner using any cards. To begin you take a deck that has been freely shuffled and spreading the cards face up, have four persons each draw a card, the first person to select any Club, the second any Heart, the third any Spade and the fourth any Diamond. You square up the deck in your left hand, keeping it face up, and seize the opportunity to slip the tip of your left little finger under the three lowest cards, that is, the cards next your left palm. Push the rest of the pack forward about one inch, then seize the outer end of the pack and turn it over inwards on top of the three face up cards. See Figures below.



Fig. 10



Fig. 11

Spread the cards into a small fan, backs to the front, being careful not to expose any part of the three faced cards. You take the four selected cards and insert them face outwards in fanned pack in same order as they were taken, clubs, hearts, spades, diamonds, allowing about three-quarters of each card to project. Fig. 12. You ask your audience to select a person to act

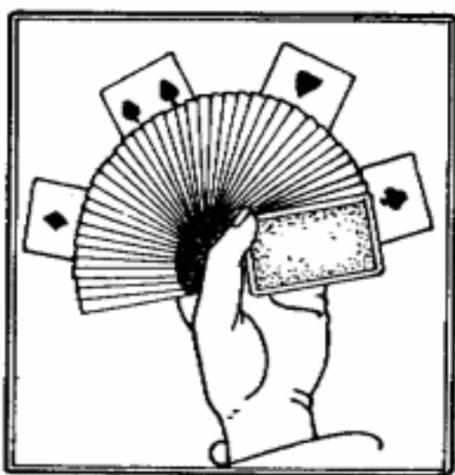


Fig. 12

as the transmitter and you ask him to make a mental choice of one of the four cards facing him and then concentrate on that card. In the meantime you have slipped your little finger above the three faced cards at the rear of the fan.

When the spectator announces that he has fixed on a card, close the fan with your right hand, taking the pack in that hand and removing the four projecting cards with an upward movement of your left hand, which brings up the

three reversed cards and thus secretly adds these to the back of the four visible cards. This is a subtle and undetectable sleight. The fact that the backs of the other cards are to the front prevents any idea that any cards can be added to the four removed.

Close the cards in the left hand together tightly, holding the Diamond card facing the front while you place the pack on the table. You turn the seven cards faces towards you and square them exactly with your right hand. Then, take the packet in your right hand, thumb at bottom, fingers at the top, the Diamond facing you and spread the rear cards, the added three to the left with your left hand. Take the cards thus fanned into your left hand. As far as the audience is concerned you have simply spread the four selected cards with their faces towards yourself, in reality these four are held together as one card, the other three are those you secretly added.

Your next move is to take the four cards, as one, and put them in your pocket. First it is necessary to confuse the onlookers as to the relative positions of the cards, so you take out one of the single cards, look at it for a moment, then intently at the transmitter, of course, keeping the back of the card to the front. Shake your head and replace the card in a different place in the fan. Do this several times, finally take the four cards, as one, and place them in your right outside coat pocket.

Turn the three cards remaining in the left hand face downward and deal them on to the deck, counting "One, Two, Three". Casually cut the pack and complete the cut, getting the three out of the way. You have now to get the name of the card selected; do not bluntly ask for it but address the transmitter to this effect:

"Now if I have succeeded in reading your thoughts, or rather, if you have transmitted the correct menial impression to me, then I have your card in my pocket. You know, and I know, that we have not made any prior arrangement about the experiment, but to satisfy everyone that you are not helping me in any way whatever, will you, please, name the card you have in mind? The Six of Clubs? I knew it. The impression you sent was so strong there could be no mistake. Here it is. The Six of Clubs."

It will have been noted that the four cards are taken in the familiar Charlier order, Clubs, Hearts, Spades, Diamonds. The keyword for this is CHaSeD, so that the moment the card is named you know which of the four to bring out and you do it with no hesitation whatever. Properly presented before suitable audiences the feat may well be accepted as a genuine telepathic experiment.

[Next](#) | [Previous](#) | [Contents](#)

# Card Manipulations No. 3

Jean Hugard

[Next](#) | [Previous](#) | [Contents](#)

## The Three Card Trick as a Trick and not a Gamble

This gambler's trick depends upon a subtle change. The sleight is easily acquired with just a little practice. I know of no other card feat which will repay the student as fully as this. It can be made to provide endless amusement, and unlike other card feats, repetition enhances the effect. Before describing a routine in which the sleight is used to create a series of mystifying changes, in place of the usual gambling game, a brief explanation of the correct method of executing the sleight is necessary.

### The Throw



Fig. 13

Place two cards together and bend them lengthwise, making the faces concave, so that they may be easily picked up by the ends. Lay them on the table separately, face down. Take one by the ends, near the right side corners, between the right thumb and

second finger. Place

this card over the other so that their left sides touch and pick up the lower card between the thumb and third finger, with a space of about half an inch between the right hand sides of the two cards, the forefinger rests on the top of the upper card.

To make the change you apparently throw the lower card face down on the table and drop the other alongside it. In reality the top card is thrown first. To do this you move your hand with a slight swing towards the left, release the top card and quickly draw the hand back to its former position. At the same moment drop the tip of the second finger on the corner of the lower card and straighten out the third finger. The onlooker sees the second finger still holding the upper card, as he thinks, and when this is put down he has no suspicion that the cards have changed places.

If you take the positions EXACTLY as described you will have no difficulty in acquiring the sleight. In practice you should really throw the lower card first, then execute the change, imitating the moves just made.

### Three Card Routine

The best cards to use are the seven and eight of hearts and the ace of spades. Lay these cards, after bending them, face down in a row. Red. Black. Red.

**Position R2 B R1**

Lift the cards one by one, show their faces and replace them. Take up R1, show its face, with it cover R2, turn and show face, throw R2 down without change, turn R1, show face, and with it cover B which you turn and show. Throw B (no change) on table a little forward toward spectator, finally turn R1, show face and throw down on right side.

**B**

**Position R2 R1**

Again lift R1 and show, cover R2, show and throw R2, (no change). Show R1, cover B and show. You ask spectator to place his hand on the Black card and you throw it down towards him. This time you make the change and throw R1, on which he puts his hand. At once cover 132 with B, and show. Throw B (change) to right, turn hand and show R2, which you drop to the left.

**R1**

**Position B R2**

You pass your hand over your two cards, then over spectator's hand and back over your cards, saying that you are taking the red off your cards and passing it to his, and the black from his cards to yours. He lifts his card, it is Red. You lift R2, not showing its face, cover B and turn and show, throw R2 (change). Again turn B and show face, then drop it to the right.

**R1**

**Position R2 B**

Now you show your two cards Red by taking B and with it as cover lifting R2 which you turn and show, throw B (change) turn and show R2 again.

**R1**

**Position B R2**

Show all three Red by lifting B, with it cover R1, throw B (change). Cover 132 with R1, turn and show. Throw R2 (no change) to left of B, turn R1, show and throw to right of B.

**Position R2 B R1**

Pass your hand over B, lift and show B has returned. Put down in the middle again. Lift R1, cover B and show, throw R1 (change), with B cover R2, lift and show R2, throw B (change) to right, show R2 and throw to left.

**Position R2 R1 B**

Make a motion of passing B from middle to right. Lift B, show and replace at right.

**Position R2 R1 B**

Next show all as Red. With B as cover, pick up R1, show and throw B (change). With R1 as cover pick up R2 and show. Throw R2 to left of B (no change), show R1 and throw to right.

**Position R2 B R1**

Now show all as Black. Pick up R1, cover B, turn and show B. Throw B1 (change) to right. Drop B. Pick up R2, cover B, lift and show B. Throw R2 (change). Drop B then lift and show it. All have been shown Black.

Finally gather up all three one on the other and throw them down faces up. You have two Red and one Black as at the start.

It is essential to success that when you hold two cards in the hand to make the throw or show the lower card the outside edges must not touch and coincide. Fig. 13. If you wish to make a reputation for phenomenal dexterity with cards with the least possible time required for practice, then master this routine. It is based on one by M. Nordach in Gaultier's book, "Prestidigitation sans Apparels."

For further details and moves relating to Three Card Monte see the exhaustive treatise by Scarne and Walsh.

[Next](#) | [Previous](#) | [Contents](#)

# Card Manipulations No. 3

## Jean Hugard

---

[Next](#) | [Previous](#) | [Contents](#)

### The Push-Out False Cut

**M**any card players who have an inkling of the possibilities of false shuffling make a point when cutting, of pushing a packet out from the middle and placing it on the top or bottom. Fairly done this would upset any arrangement of the cards. It is convincing for the magician to appear to do this when cutting a set-up deck.

You hold the pack in the left hand between the first joints of the second and third fingers on one side and the thumb on the other, right side of the body to the front. With the tip of the right forefinger push out a dozen or more cards, making them project about an inch from the front end of the deck.

Take this packet by the sides between the right thumb and second finger and draw it out at the same moment let all the cards below drop on the left palm as in the Charlier pass.

Under cover of the right wrist and forearm complete the pass by pushing this packet up against the left thumb with the forefinger and allowing the top packet to fall on it. Bring the right hand back over these cards and drop its packet on them.

The action leaves the pack as it would be if one complete cut had been made. The sleight is new, easy and convincing.

---

[Next](#) | [Previous](#) | [Contents](#)



# Card Manipulations No. 3

Jean Hugard

[Next](#) | [Previous](#) | [Contents](#)

## An Aerial Production

**F**or this startling production of a fan of cards from the air, you palm about a dozen cards faces inward, in your right hand. The rest of the pack is in your left hand and you stand with your left side to the front.

Holding your right hand high with its back to the onlookers, you make a catch in the air, bringing the thumb and forefinger together as in Fig. 15. This illustration is not exactly correct. The first and second fingers hold the cards therefore you can not elevate the second finger it is the third and fourth fingers which are raised and spread apart.

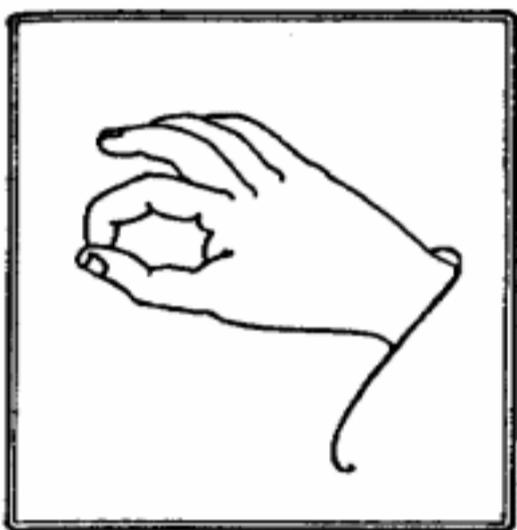


Fig. 15



Fig. 16

Fig. 16 is a rear view of the hand and shows how the cards are concealed.

Separate thumb and finger, keeping the other fingers in the same relative positions, and make a second catch but, this time, close the fingers on the back of the palmed packet and grip the cards near their inner ends between the thumb and fingers, Fig. 17. Instantly spread the cards fanwise, thumb moving to the right and fingers to the left, Fig. 18.

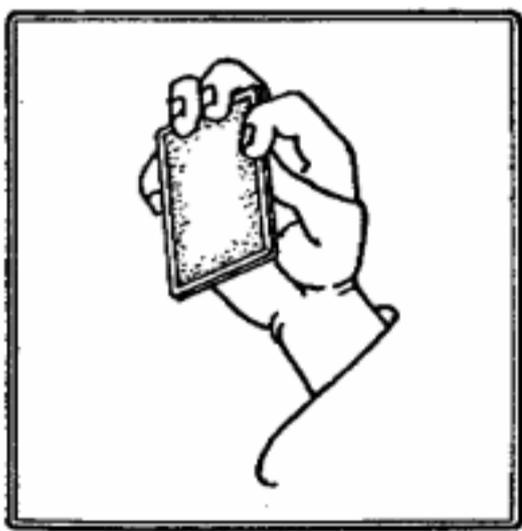


Fig. 17

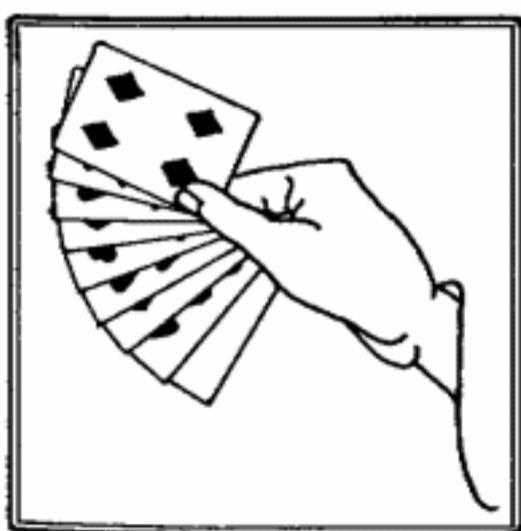


Fig. 18

The sleight is a very easy one to learn. A few minutes practice before a mirror to get the correct angle at which to hold the hand is all that is necessary. It will be found that the cards come automatically into the right position for fanning them.

This production is really more surprising than that from the back of the hand. The position in which the hand is held seems to preclude any possibility of concealment and the instantaneous appearance of a large fan of cards is astonishing, even to a magician, if he is not familiar with the sleight.

[Next](#) | [Previous](#) | [Contents](#)

# Card Manipulations No. 3

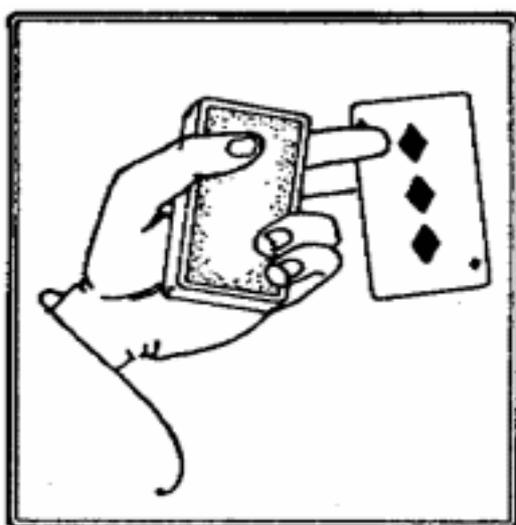
Jean Hugard

---

[Next](#) | [Previous](#) | [Contents](#)

## The Flourish Count

**I**n such tricks as "The Cards to the Pocket", you have occasion to count off ten or twelve cards, and it is necessary to do it in such a way that it is obvious to every one that you are taking off one card at a time.



**Fig. 19**

You hold the pack face down in your left hand. With the thumb push off the top card about an inch, bend the tip of the forefinger under it and press the tip of the second finger on its back. The top card is thus gripped between the first joints of the first two fingers. Straighten them out, carrying the card

outwards and turning it face up in transit. Fig. 19. The third and little fingers are lifted slightly to let the card pass and are then closed on the deck again. The deck should be pressed well into the fork of the thumb.

Take the card in your right hand, counting "One", and repeat the movement with as many cards as may be required for the trick you are doing.

---

[Next](#) | [Previous](#) | [Contents](#)

# Card Manipulations No. 3

Jean Hugard

---

[Next](#) | [Previous](#) | [Contents](#)

## Weaving the Cards

**The Effect:** The pack is squared and then divided as for the riffle shuffle. A packet is held in each hand, by the ends, the free ends are placed together and the cards are interweaved, card for card, in very pretty fashion.

**The Method:** The pack must be squared perfectly and in good condition. A new pack will give best results. You take the deck with both hands, holding it by the ends, thumb on one side, second and third fingers on the other, the first fingers resting on top of the packets. Divide the pack as nearly as possible in halves and draw the packets apart. Fig. 20. Keeping each half squared, place their inner corners together.

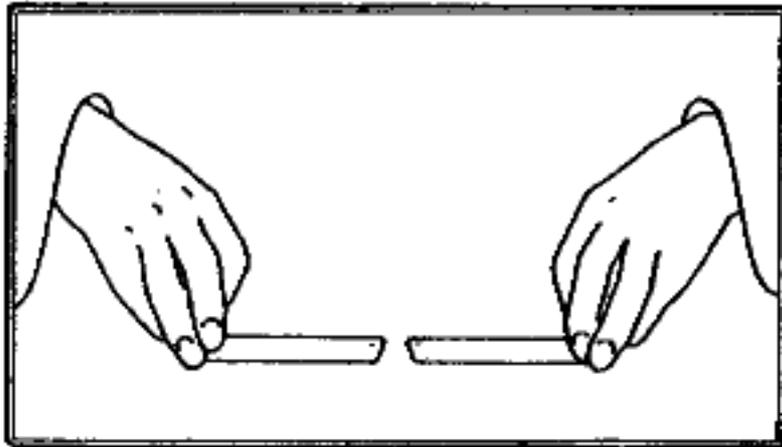


Fig. 20

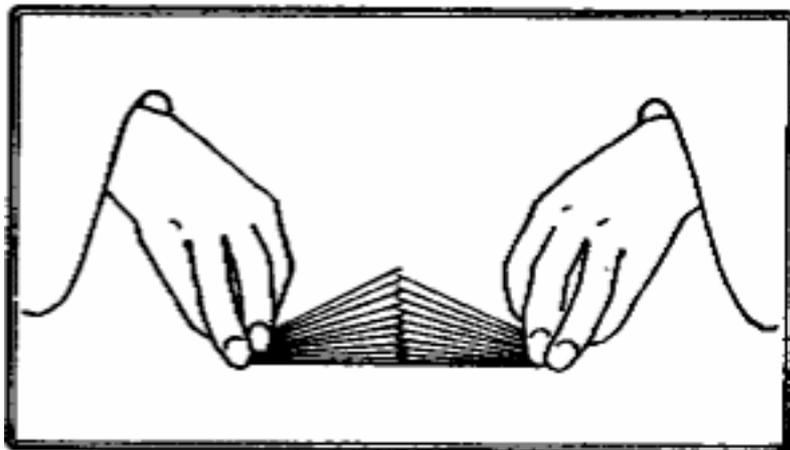


Fig. 21

Push the packets inward so that their free ends bend upwards. It will be found that the ends of the packets will become wedge-shaped as they are bent up one against the other, and the cards will naturally tend to fall alternately from each packet. In fact the action becomes a kind of riffle shuffle.

There is a knack in the sleight that can only be acquired by practice. The effect is so pretty that it is well worth while to devote the time to it necessary to master it. The Weave is most useful in the making of the [Giant Fan](#) and the [Double Arm Spread](#).

---

[Next](#) | [Previous](#) | [Contents](#)

# Card Manipulations No. 3

Jean Hugard

[Next](#) | [Previous](#) | [Contents](#)

## The Giant Fan

### I. The Formation



Fig. 22

You hold the pack face down, divide it into two portions, as nearly equal as possible, and riffle shuffle them together, dropping the cards from each hand alternately. The first and last cards should be dropped from the left hand. If you have acquired the [Weave](#), use it instead of riffle.

The two packets, thus interlaced, are held in the left hand as in Fig. 22, the left thumb being just below the top of the face card of the lower packet and the left fingers in the same position at the back. The cards of the two packets should be exactly in line giving the deck the appearance of having been pulled out to nearly twice its length. It will now be seen why the first and last cards were dropped from the left hand first and last. It is by pressure on these two cards that the protruding cards are held in place.

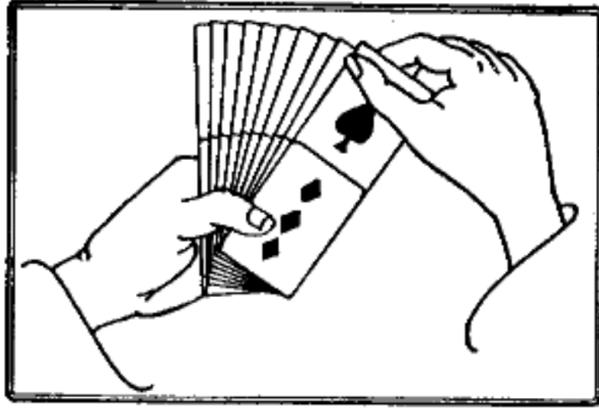


Fig. 23

**Note:**--Fig. 23 is not exactly correct. Thumb should be lower across the face of the packets at the point of junction, just at the top of the face card of the lower packet.

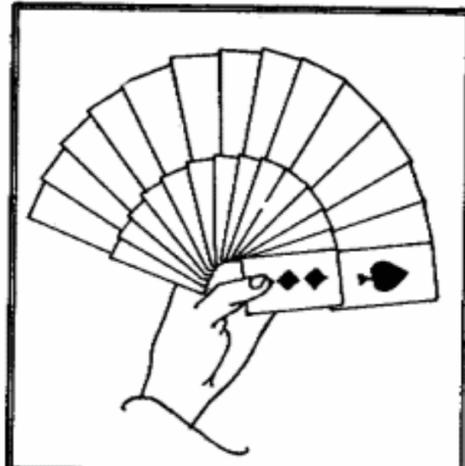


Fig. 24

Bring your right hand over and place the thumb across the face of the packets at the point of junction, just at the top of the face card of the lower packet, the ball of the thumb resting on the left side of the elongated pack and the fingers extended behind.

With the left thumb press firmly against the fingers, keeping the cards of the upper packet in place, while your right thumb, slipping over the sides of the pack as the hand moves to the right in a circular sweep, spreads the cards into a large fan. Fig. 23. At the end of the movement the four cards at the bottom of the fan should be in a straight line across the hand. Fig. 24.

### II. Fanning Yourself

You exhibit the fan, holding the left hand high, the faces of the cards to the front, and wave the cards, gently fanning yourself, just as you would do with a real fan. A firm downward pressure of the thumb will keep the protruding cards in position.

### III. Closing and Opening the Fan

Place your right thumb in front of the outer side of the fan, the fingers at the back, then with a quick upward movement of the right hand dose the fan sharply. At once spread it again to its fullest extent. If you maintain the firm pressure of the left thumb throughout you will have no difficulty in keeping the cards in perfect order. This move has a very pretty effect.

### IV. Closing the Fan with One Hand

You open and close the fan two or three times, then with it open you extend your left arm about shoulder high and close the fan with the left hand only. To do this you hold your left hand palm upwards, the cards at the right hand side of the fan resting at the base of the little finger, with the tips of the first and second fingers at the back of the fan push the cards over and downwards toward the right, still maintaining the firm pressure of the ball of the left thumb. At the end of the action the packets should lie vertically on their sides on the left palm.

### V. Finish of the Giant Fan Moves

With the elongated pack lying as described on its side upright extend the fingers and let the cards fall face up. With the right thumb and fingers seize the two packets at the point of junction and hold them firmly, then with left hand take hold of the end of the left packet, and with the right hand seize the packet on the right. You now have one end of the elongated deck in each hand. Hold the cards lightly so that the ends do not bind and draw the packets apart, immediately fanning each portion. Run the faces of the cards two or three times, one packet against the other, with an up and down movement of the hands, put them one on the other and square the deck.

There is really no difficult move in the routine, yet the effect produced is not only pleasing but gives the onlookers a high opinion of the performer's skill.

[Next](#) | [Previous](#) | [Contents](#)

# Card Manipulations No. 3

Jean Hugard

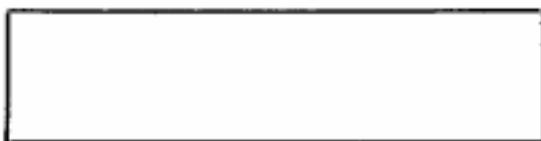
---

[Previous](#) | [Contents](#)

## Vanish of Deck

**Effect:** A deck of cards is wrapped in a handkerchief and both are tossed into the air, the cards vanish.

**Preparation:** To the middle of a handkerchief sew an oblong shape of thin wire exactly the size of the end of a deck. The wire should be enameled white.



The handkerchief, so folded that when it is spread out the shape will be on the side away from the audience, is placed in your right coat pocket on the outside.

**Method:** After a series of tricks with cards you place the whole pack in your left hand apparently, really you palm off about half the cards in your right hand. You hold the cards in the left hand squarely towards the front so that the diminished number is not noticeable. With your right hand take the handkerchief from your pocket, leaving the palmed cards behind.

Spread the handkerchief with the shape on the side towards you by taking a corner in each hand. Place your left hand with the remaining half of the deck at the middle of the handkerchief at the back and let the handkerchief fall over the hand. Seize the wire shape with the right hand from above and palm the cards in your left hand. At once bring this hand from under the handkerchief, back of the hand to the front, and make a pretense of draping the fabric around the deck.

Standing with your right side to the front you suddenly toss the handkerchief into the air and as it falls, catch it by a corner and shake it vigorously. At the same moment you drop the palmed cards from your left hand into your outside left coat pocket. The lapel of this pocket should have been pushed in previously. The cards have vanished in thin air.

When wrapping the pack do not say anything about vanishing the cards. You talk about the pack being a valuable one and you always take great care of it. The actual vanish should come as a complete surprise.

**End of Card Manipulations No. 3**

---

[Previous](#) | [Contents](#)