in the air because you are talking about the card.
You then raise the board because you are now
talking about the board.   All the time, your
eyes are on the spectator's face.   The hand
holding the card is out of sight for only a short
moment, and when it returns to view nothing
appears to have changed.

Sell this trick as if you really could
predict the chosen card, and your audience
will respond by believing you.

Name Your Card.

The unfortunate thing about so many automatic
card tricks is that they tend to look that way.
In this presentation, as Roy Baker points out,
the spectators have three alternative ways of
explaining how it was done; it could be sleight
of hand, it could be chance... or it could be
magic!

The trick is, as we have implied,
entirely automatic.   Every stage of the pres-
entation will be covered in detail, so that
anyone who is unaccustomed to doing card
tricks will have no difficulty in acheiving
success at the first attempt.

Remove the Jokers from a pack of
cards and discard them.   Spread the cards
between the hands and have a spectator select
one.   When he has looked at his card and
shown it to the others, have him return it to
the pack, which you immediately shuffle,
controlling the card to a position second from
the top.   This is easy, and for those who
do not know how to do it, a good method is
explained at the end of the trick.

Indicate to the spectator that the card

he chose is now lost in the pack; as far as he knows, it is. Show the top and bottom cards of the pack and ask him if either of these is his card. He will of course answer "No".

Square up the pack and hand it to the spectator, telling him to deal it out into packets of seven cards each. Make sure that he in fact deals the cards singly, one on top of the other. This means that his chosen card is second from the bottom of the first packet dealt. When he has dealt out all the cards, there will be seven piles of seven cards each, and three left over.

Take the three remaining cards and lay them out in a row on the table. "Only three things can now prevent this experiment from working," you say. Lift the first of the three cards and show its face, asking if that is his card. Heave a sigh as he says "No". Show the other two, asking each time if this is his card, and each time sighing with relief as he answers in the negative.

"In that case," you say, putting the three cards aside, "I'm sure the experiment will work. We've ruled out chance, and only fate is left."

Now you must shuffle the seven piles of cards around, apparently spreading the heaps randomly over the surface of the table. In fact, you must keep track of the first pile that was dealt. Now, place each of your hands over a packet of cards, explaining that you want the spectator to point to one of the hands. Make it quite clear that whichever hand he indicates, the cards under that hand will be discarded.

What you are about to do is a really

brilliant force of one stack of cards. Here is how it works. When you place your hands over two piles of cards, you never cover the first pile that was dealt, the pile you are keeping track of. You discard the pile under the hand indicated by the spectator, and invite him to cover two heaps. If by chance he should cover the first-dealt packet with one hand, you indicate the other hand, and that heap is discarded. Carry on like this, first covering two packets yourself, then letting the assistant cover two packets, until only one packet remains. This packet is, of course, the special one, the packet that contains his selected card.

So long as you start the elimination process by covering two packets yourself, the procedure will always end with the spectator covering the last two piles, and one of them is of course the 'forced' packet.

This all seems very fair, but the impression of fairness can be enhanced if you re-arrange the packets on the table every time a packet has been discarded, keeping track of that one packet, of course.

Pick up the packet that is left, and start transferring one card from the top to the bottom, as you spell the word 'name'. For each letter, you transfer one card from top to bottom. When you have completed the word, and therefore transferred four cards one at a time from top to bottom, lay the next card from the top of the packet on the table, saying "Name." Start transferring one card at a time again as you spell out 'your', laying aside the next top card from the packet as you say "Your."

You continue spelling in this way, transferring cards from top to bottom, as you spell the rest of the sentence, "card for me please."

Remember that, as the last letter-card of each word is transferred to the bottom of the packet, the next card from the top of the packet is placed on the table, as the whole word is pronounced.

By the time you have started to spell 'please', you will be holding only two cards. Go ahead as with the previous words, putting one card underneath the other for each letter. Lay aside the card that is on top after transferring the other underneath for the letter 'e'.

Hold the remaining card in your left hand, face down, and tap each of the six discarded cards with the right forefinger, as you say, "Name - your - card - for - me - please," tapping one card for each word. When you have done this, look expectantly at the spectator, and he will name the card.

Slowly turn over the card in your left hand, revealing that it is, indeed, his chosen card!

That's it. The automatic nature of the feat is neatly camouflaged in the clever routine. To get the most out of the effect, perform it at a brisk pace; when the process of elimination is going on, re-arrange the packets smoothly, keeping the pace up as you tell the spectator to indicate a pile, and discarding it rapidly as you go on to discard one yourself. Give it a couple of trials and see how startled you are to arrive at the chosen card, even when you know the secret!

CONTROLLING THE CHOSEN CARD: Every magician should know how to control a selected card, and the following method will be found excellent.

Spread the pack face down and have a