

NEW ERA CARD TRICKS

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New Era Card Tricks by A. Roterberg

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A. ROTERBERG

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New Era Card Tricks.

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A. RÖTERBERG.

Author of

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PREFACE.

DIS-COURAGED by the flattering reception given to my previous works, I herewith submit to the conjuring world of this country and England, a description of the very latest card tricks, many of which are now, for the first time, made public. Particular attention is called to the many new sleights, which no doubt will receive a hearty welcome from those of my readers who have made this very fascinating field of conjuring a special study.

In the present work, I have been greatly assisted by the well known experts, Messrs. W. E. Robinson, J. W. Elliott and Adrian Plate, whom I hereby thank heartily for the many favors so cheerfully bestowed. I also acknowledge my indebtedness to Prof. Conradi, of Dresden, Germany, who kindly permitted me to make several extracts from his book, "Der Moderne Kartenkuenstler."

Hoping this book will prove of benefit to both the amateur and professional conjurer, I remain

Sincerely,

A. ROTERBERG.



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INTRODUCTION.

IN ORDER to become a successful conjurer with cards, it is absolutely necessary that the learner should first thoroughly familiarize himself with the various sleights upon which the most effective card tricks are based. It is impossible to devote too much time to the acquirement and practice of these moves, there being practically no limit to the degree of dexterity that can be reached by practice and only by practice.

After the necessary degree of proficiency in the sleights has been acquired, each trick that the beginner intends to perform, must be carefully laid out and clothed, as it were, with a certain speech, technically termed "patter," the object of which is to cause the trick itself to assume, in the minds of the spectators, a plausible appearance.

The performer's manner should be suave, but not over polite, a mistake made by most beginners. Over politeness tends to reduce the performer to a level below that of the spectators; whereas, his object is to convey the impression that he is a being gifted with an inexplicable power.





Sincerely yours
A. Roterberg

SLEIGHTS.

THE TWO principal sleights used in card tricks are the "Pass" and the "Force," both of which may safely be called the *sine qua non* of card conjuring. As the "Force" is practically the "Pass" with an addition to it, I shall first endeavor to teach my reader the "Pass," which may be executed either with both hands or with one hand only.



THE DOUBLE HANDED PASS.

THE PURPOSE of the sleight is to cause the upper and lower parts of the pack, divided into halves by the little finger, which is held between them, to change places; that is, the upper part of the pack is made to take the place of the lower one and *vice versa*. Usually a selected card is placed on the lower half of the pack, the upper half is then placed on top of this, whereupon, the pass is made in the twinkling of an eye, the conjurer's object, to bring the selected card from the middle to the top of the pack, being thereby attained.

For this purpose, the pack is held in the left hand, being divided into two nearly equal parts by the little finger, which is inserted between them, Fig. 2. (Most American conjurers, including myself, prefer the insertion of the third

finger instead of the fourth one, as it allows the fingers to grip the packet more firmly.) The pack is now covered by the right hand (Fig. 1), which seizes the lower half of the pack, the fingers being stationed on the upper edge of the cards and the thumb at the bottom. Under cover of the right hand, the upper half of the pack, which is held clipped between the third and fourth fingers, is drawn away till it just clears the lower half.

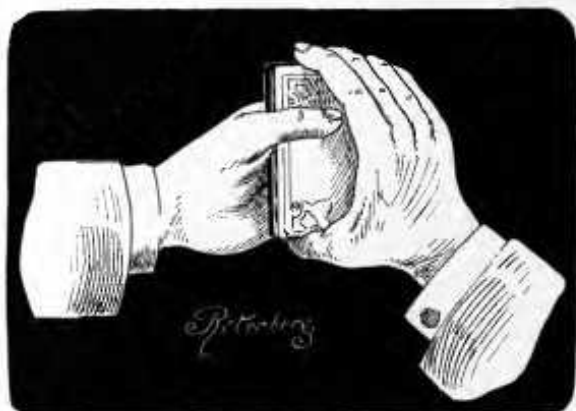


FIG. 1.

Simultaneously with this movement, the right hand lifts up the lower half, the root of the thumb acting as a support. Thus both packets are just made to pass each other without actually touching, both having now changed places.

A close inspection of Fig. 3 will serve to illustrate this transposition still better. The shaded part (No. 2) in the drawing, represents the lower packet, while the lighter one (No. 1) indicates the upper one. The original position of these two halves is shown in A; while in B, the upper part of the pack is represented in the act of being tilted upwards by the third and fourth fingers of the left hand. In C, the lifting of the lower packet is illustrated; in D, both halves are seen to have passed each other. E shows the new position of the two packets.